

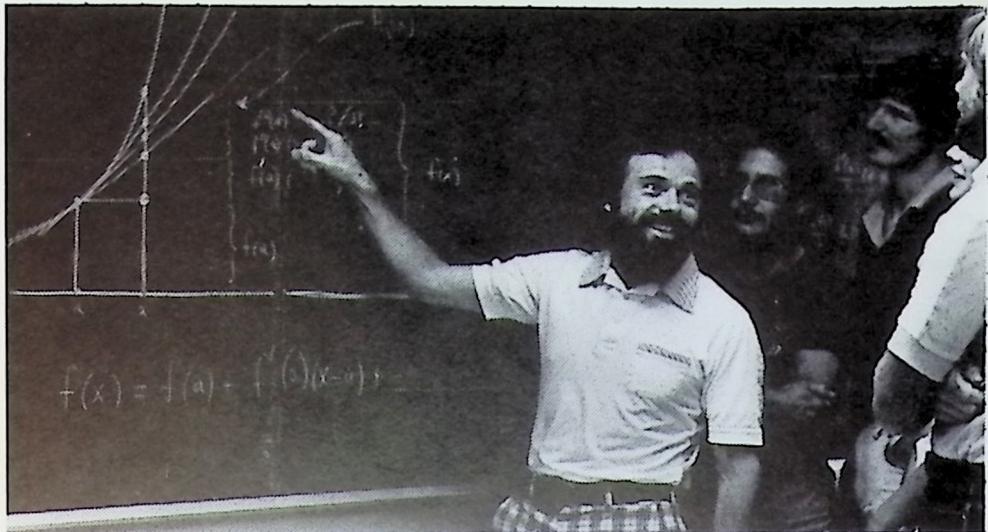
K S C R

Guide

TO THE ARTS
SEPTEMBER 1986



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K S O R

Guide

TO THE ARTS

SEPTEMBER 1986

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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Cover by R. Fox

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FROM THE DIRECTOR'S DESK

Broadcasting from Mile-High King Mountain . . . Finally!

By the time you read this, construction on KSOR's new transmitter located atop King Mountain should be underway with testing to follow, and with a little luck, will be placed in operation late this month. It will supersede our existing Mt. Baldy facility constructed in 1976.

The King Mountain transmitter is a project with a long history. We began the necessary planning to move the transmission site to King in 1979. FCC applications were filed in 1980 with requests for federal financial assistance for the move also submitted that year. Federal funding was approved in 1981. And then a long construction odyssey began.

Other than being located in a difficult, challenging location the King Mountain facility should in most respects have proven a typical transmitter plant. Except for the antenna. Other users of the King Mountain site, including the FAA, had various interference concerns. After resolving all other concerns the FAA issue finally wound up at the FCC. With their assistance, we developed a plan that satisfied the FAA's concerns by guaranteeing the FAA interference protection levels that are literally on the frontiers of modern technology. At the time we made the agreement we *felt* we could meet the specifications for protection. But we had no idea how difficult it would be.

At one point we thought we were going to have to have an entirely new type of antenna developed. As it turned out, when we put out an invitation to vendors to supply an antenna that would reduce KSOR's signal at the FAA location (400 feet from our tower) to the specified level, only three manufacturers *in the world* said they thought it was possible. One was a German company, another Canadian. We finally decided to work with the only American manufacturer who said they could do the job, a company in upstate Maine.

Working with them during the course of the next two and one-half years, a quarter-scale model of the entire tower and antenna had to be built. Since the finished antenna is tested on a huge turntable that rotates the structure and tests its signal in different directions, the manufacturer had to redesign their testing range and computer modeling programs, in order to meet our needs. To provide the FAA the

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Bandon	91.7
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Cave Junction	90.9
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protection to which we had agreed, the signal levels with which we were working were so minute that the manufacturer had never had to measure, and certify to the FCC, signals at such low levels. There were times when it began to appear that the antenna we needed couldn't be built with the technology currently available.

Along the way, there were other hazards such as one inevitably encounters in any construction project. The manufacturer of our new 20,000 watt transmitter kindly agreed to keep the transmitter, which we purchased two years ago, in storage at the factory so that our warranty would not be needlessly used up.

On July 21, our new transmitter was delivered to the summit of King Mountain. Unfortunately, during delivery it was dropped and damaged which caused further delay in the construction. On August 8, the antenna was shipped from Maine and all during August other aspects of the installation activity were in progress.

King Mountain is 47 miles from Ashland and stands more than a mile high. It provides an awesome view of the various counties KSOR serves and in most respects is an ideal transmitter site for KSOR.

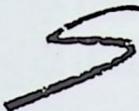
During September the new transmitter should be in its testing phase. If all goes well we will be permanently switching over to the new unit near the end of the month. And from the standpoint of the station's long-term future, this is a highly beneficial change.

But, we need to ask for your patience. Any new transmitter has a few problems. One this size may have more "settling in" than most. Moreover, one cannot really tell the way a transmitter will perform until it is actually on the air. Signal coverage is developed on a *predicted* theoretical basis. What actually results is always a little different.

Some listeners will experience an improvement in KSOR's signal when we switch over to the King Mountain transmitter. A few others may experience a slight decrease in signal strength. Many listeners may find that some re-orientation of their antenna is necessary since the signal will be originating from a totally different direction than was formerly the case. It will take a certain amount of experimenting on all our parts until things are fully trouble-free and normalized.

Where the Sun and Moon Live They Need Little Help from Me

by Thomas Doty

 hapasheni, "where the sun and moon live," is a crescent moon-shaped hill in northern California near Tule Lake, on the western edge of traditional Modoc Indian country.

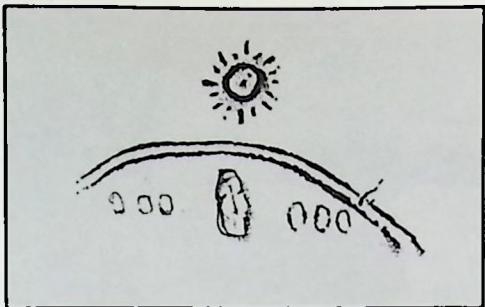
In this place it would be near impossible to write about the sun without writing about the moon. The desert landscape is filled with both, and the moon is often called the night-sun, the twin of the daytime-sun. They are always traveling toward their home, sometimes together, sometimes not, traveling toward a western splash of color which is their death. Then they rest at their home before their spirits travel back underground to appear newborn in the east, in brilliant colors, ready to live their lives again and again for the people.

They've been doing this since the beginning of the Modoc world when Koomookumpts shaped the land with mud from the bottom of Tule Lake, scattering a basket of bones to make the people, since Coyote Woman arranged the seasons and the lengths of night and day, and the paths of the moon and sun, and Koomookumpts built his home at the top of the sky. They've been doing this for a long time and need little help from me except my presence to appreciate their work and time to experience the wonder they give so freely.

The open desert basin of Tule Lake, today called the Lava Beds, is not an empty place. Traditional people have a way of filling the landscape with myth and personal and tribal experiences that give life and meaning to the rocks, the mountains, the lakes.

The Modocs of the Lava Beds have done this well. Fortunately, for those of us who live Native lives and wish to continue the Old Time traditions, the Modoc people and their ancestors have left us a record of how to do this in the rock writings. These are sometimes called pictographs and petroglyphs, and sometimes, erroneously, called rock art. The pictures are not art, though they are not artless. They're a written language, as simple and as complex, and as beautiful, as any language on the face of the earth. All you need to do is learn to read the symbols, then absorb their stories through the eyes of a Native, which are also the eyes of a poet, and you will walk this brimming landscape with the tread of someone who belongs here.

Each year in June there is a time in the Modoc year we call the summer solstice, when the sun and moon and an ancient rock writing combine their powers to herald the coming of the warm days, days that ripen the gooseberries, days that green the marsh around Tule Lake and fill the Modoc world with the heat of the summer sun and the warmth of moonlight.

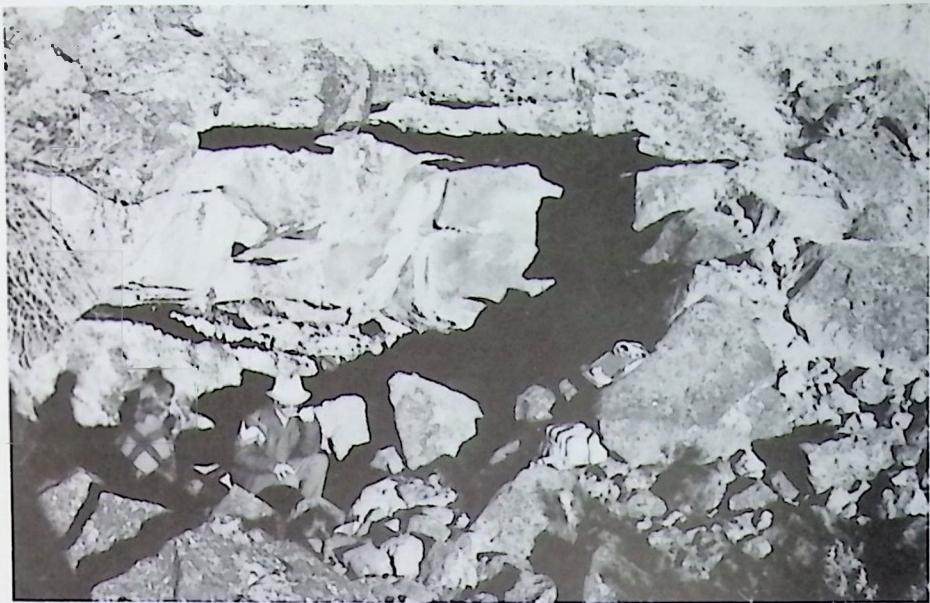


Drawing by Brian Freeman

I have chosen not to document this event as a scientist would, with calculations, terms and explanations traditionally foreign to the event and the place. But rather, I have decided to give this day to you through the eyes of a Native who interprets the event with poetic subtleties to give it meaning and depth.



A few minutes after sunrise, the sun streamed between the rocks at the cave entrance and formed a fist of sunlight on the rock face. Over the next several minutes, a finger grew from the fist and moved down the rock, until it pointed directly to a crack that resembled the cave itself. The sun symbol reads: "Something happens with the sun at this place in the daytime."



Roy Scarborough

The cave of the rock writing

At 4:30 am on the summer solstice the sky was brilliant, not from the rising sun — though there was a faint wash of color in the east — but with the light of the moon which rose full the night before. Through clumps of sagebrush and shadows of tall pines, mule deer crisscrossed our camp, and the owls talked from treetop to treetop, telling stories of last night's good hunting under the moon.

I was camped with friends on the forested edge of the desert basin. From an owl's view, the basin looked huge in the early morning. Tule Lake was shadowed smooth, spotted with flocks of dozing geese and pelicans and coots.

As the shadows shifted and the eastern light turned orange, we were already in the car driving toward a solstice rock writing where each year the sun reaffirmed the circling of the seasons, an event that has happened since the Old Time when the Human People and the Animal People were not so very different, and Coyote was just getting known in this place.

As we bumped along the road, I thought of last night's moonrise. From our camp, behind a cinder cone without a view of the basin, the rising came late. And obscuring the moon was a bulk of clouds shaped like a bear. Frustrated at the thought of missing the moonrise, I improvised a Modoc chant. In the best Coyote voice I could muster, I screamed it out. The trees bounced the chant through the forest until the multitude of echoes sounded like an entire tribe of Coyote People:

hey hey hey hey
Frog in the moon
do you hear me?
can't you see
Bear is swallowing your home?

we like looking at the moon
and seeing you watching our world
so listen —
hey hey hey hey
Frog!

let loose on Bear's nose
water his nose with your juice
make him stop swallowing your home
come on, Frog, we like seeing you!
hey hey hey hey

It must have worked. The clouds shrank into the trees — Bear went back to his cave in the woods — and the moon rose huge and white, the dark shape of Frog grinning away. The night stayed clear, no rain (Frog didn't miss and water *our* camp), and I went to sleep under the light of the moon, with the coming light of the solstice sunrise in my dreams.

By the time we arrived at the rock writing site, the moon was going down, leaving a trace of color, and there were several cars in the parking area. We walked the short trail past an ancient rock cairn and scrambled down rocks to a cave entrance. There are hundreds of underground lava tubes in the area and where the ceiling of a tube has collapsed, there is an entrance into the depths of the earth. Immense heat carved these tubes. Looking past the yawn of the entrance and into the blackness, I felt as if this might lead to the underground passage of the sun and moon, into the heat of their travels, or farther yet to the Modoc Land of the Dead, an underground lodge far to the west. But now it was sunrise, a time of light bringing life into the day, and we stood at the cave entrance staring at an Old Time rock writing that has come to be called "the solstice pictograph."

As light began to spread across the basin and the sun rose orange over the curve of hills to the east, making the tops of a dozen cinder cones glow like fire, people gathered around and watched the rock face to the left of the rock writing. A few minutes after sunrise, the sun streamed between the rocks at the cave entrance and formed a fist of sunlight on the rock face. Over the next several minutes, a finger grew from the fist and moved down the rock, past the writing, until it pointed directly to a crack that resembled the cave itself. Less than an hour later, the fist and finger disintegrated into a mass of sunlight, spilling into the crack, and was gone.

The crowd of people, many of them unimpressed, walked back to their cars and drove down the road. We stayed on and

took in the wonder of the day. There were more shapes of sunlight to travel the rock face, and with the crowd gone, the day turned quiet as the morning breeze, a swishing the moon might make traveling east through a lava tube, or the sound of the sun rising and walking west across the sky.

Rock writings speak. They tell stories, warn people of dangers and locate sacred Native places. And the solstice pictograph is no different, though the language here is as complex as any I have come across.

The first part is simple. The sun symbol represents the sun itself and also daytime. With a dot in the middle, the symbol reads: "Something happens with the sun at this place in the daytime."

The sun symbol is located above and slightly to the right of a natural gas bubble in the rock. In pictography lingo, this is called rock incorporation, taking advantage of a natural feature in the rock to enhance the total message. In this case, being a hole into the rock, the gas bubble mimics the cave entrance. So far we have: "Something happens with the sun at this place in the daytime, just to the right of the cave entrance."

The two long lines are called "horns" because they are seen most often attached to the heads of quadruped figures that look something like goats, something like horses, something like coyotes, but are really none of these at all. These figures usually indicate movement or direction and seldom have anything to do with animals. A single horn means covered up, and a double horn, as we have here, means something uncovered, or un-encumbered. Also, these horns are longer than usual. Half of reading rock writings is looking around you. There is a reason this rock writing is here and not somewhere else, and it doesn't take a trained eye to notice that these horns are the exact shape of the hills to the east, the same hills the sun rises over on the summer solstice. Thus mere "daytime" becomes a specific day.

Taking all this into account, the basic message reads: "At this place, on the longest day of the year, the sun will rise over the eastern hills and shine unencumbered, just to the right of the cave entrance." Since this was exactly what happened, I knew I was on the right path. But this was where the simple part ended.

I put the first three fingers of my right hand into the gas bubble and they fit snugly, like fingerholds were carved there. I contemplated what this meant. Then I changed fingers. The second, third and fourth fingers fit just as well. I took them out and my own hand was a fist and a pointing finger. With this discovery, I began to participate in the rock writing. I was no longer a casual observer.

I noticed other things. There were three ovals to the left and three to the right of the gas bubble. My fingers again? The Modocs count the moons on their fingers. It takes three fingers for the sun to move from equinox to solstice and three more to the next equinox. The ovals seemed moon-like. They mimicked the shape of the cave entrance that perhaps led to the underground passage of the sun and moon.

Then I noticed lichen had grown around the writing. Some symbols were half-buried — dots here, an arrow there — yet with the loss came something new: in rock writing, white paint often means light or daytime, and this lichen was white. The natural growth of lichen had enhanced the meaning of the writing.

There were red-painted holes in the rock face. What did they mean? My mind burst with questions. After the sun-fist, the shapes of Bear and Coyote and others from Modoc stories had traveled the rock face, like a curtain call of myth characters at this summer solstice, the end of the Modoc storytelling season. And what about the rock cairn above the cave? And what did the crack mean?

From the back of my mind came the words of a Modoc elder responding to his grandson who had just asked similar questions: "Don't worry about these things. This is just the way things happen, the way of the world since the Old Time. Don't worry about them. Just participate and the answers will come of themselves." The message was clear: quit intellectualizing and get into the heart of the matter.

I grabbed a flashlight and disappeared into the darkness of the cave.

The first thing that struck me was the cool air, like I had plunged into nighttime. Waterdrops on the ceiling were stars in the glare of my flashlight.

I doubted the sun or moon needed a flashlight to travel underground, but then their bodies were huge eyes themselves — the eye of the moon, the eye of the sun — two eyes when they traveled the sky together. But mostly they were alone. That is why Koomookumpts, the mask of the sun, is always searching for one-eyed wives. "Being one-eyed they are industrious," he says. But what he means is this: "I need one more eye to make by body whole when the moon, my twin, is not around." Yet with my two good eyes plus the third eye of my flashlight, I still could not see as well as they.

Then came the sounds. First the innocent dripping of water, stars falling from the ceiling like they drop from the sky just before sunrise. Then the swish of air currents through the cave, getting warmer as I went on. It seemed the walls of this cave stored the heat of the sun as he passed through, then blew the heat down the cave to make a warm path for the luke-warm moon.

I saw light ahead. Bats swooped by me from the mouth of the cave, riding the air currents. Then I was outside in the evening light, to the east of where I went in.

Iwalked toward the sunset, to where my friends were standing at the rock cairn.

"Hey, Tom! Look at this!" one of them called out. "Stand here. Put your heels against this rock and look at the sun."

My heels fit perfectly in a groove, like many people over thousands of years had stood here. The rock cairn was directly

in front of me, and the sun going down in a splash of color over a distant cinder cone, directly over the dip in the crater. This was a perfect alignment: myself, the rock cairn, the cinder cone and the sun traveling toward Shapasheni.

"Just participate and the answers will come of themselves." echoed the old man's voice.

I watched the death of the solstice sun and an ancient Modoc prayer came alive:

sun and night-sun
you know everything
you see me night and day
give me your eyes
that I may see as you do

you have given me much
you warm me on a cold day
you make all that is my food
you light the day and night
you make the seasons

sun and night-sun
you know everything
you are over me night and day
give me your eyes
that I may see as you do

In the gathering darkness, we sat near the cairn and looked over the desert basin, waiting for the moon to rise. The air was cool, the desert heat of the day staying on only in the rocks. The green marsh around Tule Lake was in shadow. Mule deer browsed into the open, and the owls predicted with vivid voices their nighttime hunting. I went back over the past night and day in my head, thinking where the sun and moon live they need little help from me. But when it comes down to it, I need plenty of help from them.



Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest, and has published several books on the Native people of Southern Oregon and Northern California.

Why Invest in Art?

by André Flageolle

Answering the question, "Why do people invest in art?" is like trying to solve the riddle posed by the Zen Koan: "What is the sound of one hand clapping?" In fact, some artists believe the creative force that generates art begins like the rhythm started by the sound of two hands clapping — the creator of art being the right hand, the consumer of art the left. Brought together, both hands beat out a steady cadence ensuring the continuation of the creative forces in our world. This "force" grabs our attention like a sharp thunderclap when we stand before works like Auguste Rodin's *The Burghers of Calais* or Claude Monet's *Water Lilies*.

Evidence exists, like the paintings in the caves at Lascaux, which illustrates how people have invested their time in the creation of forceful images from as early as prehistoric days. To grasp this infatuation with image making, art historians have studied how art functioned in the lives of early men and women. In *Purposes of Art*, Albert E. Elsen explains how mankind has always used art to order, interpret and understand our existence in this world. Elsen says, "In the early as well as late phases of many societies, art performed the ritual function of securing for men successful participation in the world."

One way early men and women attempted to control their environment was to give art magical powers. For example, the setting and subject matter of the Lascaux cave paintings are believed to have been used as part of a ritual to insure good hunting. Other cave sites that exhibit similar prehistoric animal drawings even bear traces of weapon pricks on these images. Later art work, such as Greek sculpture, was thought to be effective defense against enemies. Greeks placed statuary of their



Judy Howard in a Nikos "cocoon" wrap with her watercolors

gods in the battlements for protection. Today Haitians create images to pacify supernatural elements. And art work has always embodied the religious elements of society.

In modern Western Civilization, science has usurped many of art's historical functions. Computerized water wheels insure a good harvest where charcoal-drawn bison once assured good hunting; nuclear missiles "protect" our perimeters just as Athena's brow once guarded Athens' borders. Yet, we still invest in art. Artists continue to devote their lives and energy to its creation until our museums swell and overflow with it. Corporations and private collectors are buying more art than ever before.

Judy Howard, of the Hanson Howard Galleries and a member of the Oregon Arts Commission, assists private collectors in buying art. She sees her role of a gallery dealer as one of advising rather than selling, however. She says, "You don't sell art. Art sells itself."

Howard believes most private collectors invest in art to add a richer dimension to their lives. Ms. Howard says, "These days, people need more in

their lives, and they are reaching out toward things that add enrichment."

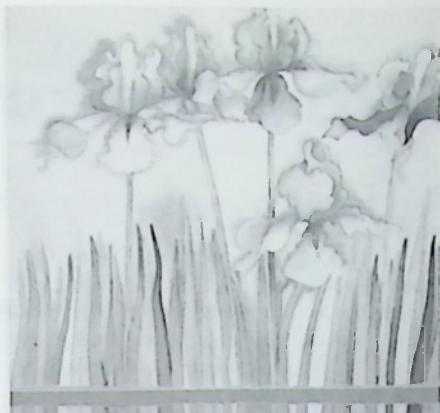
Judy Howard is a tall, soft-spoken, articulate woman who opened an art gallery so she could rejoin the mainstream of the art world. A fine watercolorist herself, in 1978 she quit teaching art for the Medford School District so she could devote more time to painting. One year later she started the Hanson Howard gallery. Today the gallery features regional works of Northwestern artists and deals primarily in contemporary art. Fifty local artists are represented by the Hanson Howard Gallery and one or two-person shows are featured every month. Some of the artists who will be featured this summer are Phyllis Yes, Richard Fox, Julie Hawthorne and Robert DeVoe. "Two people a day come in to have their work represented here," Judy says, "but we rarely take new artists."



Phyllis A. Yes

Assisted by her two co-owners, Marie Baxter and Glen Northerross, Ms. Howard arranges artist receptions and provides illustrated brochures to advertise the gallery exhibits. Also, because the gallery itself has a following that extends along the Pacific Coast from Seattle to the Bay Area, the artists represented here receive a broad exposure to a varied audience. "Building a clientele for the artist is our primary function," Judy says.

Even though Judy Howard spends most of her time promoting the artists her gallery represents, she finds time to advise private collectors as well. Believing most collectors rely on agents or



Watercolor by Judy Howard

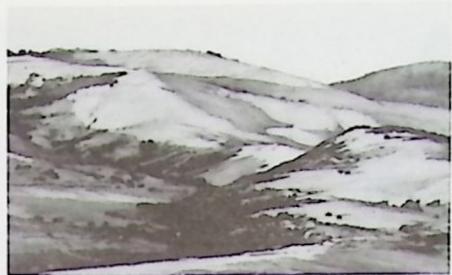
dealers to advise them on their art purchases, she says, "The key to wise investment is to become educated about the field." According to her, most gallery dealers in Oregon have strong art backgrounds and are willing to help educate the beginning collector.

Bob Cox, owner of Augen Gallery in Portland, agrees with Judy Howard that the collector who becomes educated about art makes the wisest buying decisions. The Augen Gallery resembles the Hanson Howard Gallery in its representation of regional, contemporary art. The Augen Gallery represents six local artists including Kacey Joyce and Deborah Dewitt in addition to the work of 150 nationally-known artists.

A busy, brusque yet courteous man on the phone, Bob Cox assists twenty big collectors on a regular basis and writes thousands of invoices a year for the more than a thousand collectors on his gallery's mailing list. He admits, "It's always difficult to second guess why another individual buys art." However, one thing he suggests to all collectors is to buy based on an emotional response to the work. "I always discourage collectors buying from an exclusive investment standpoint. If that is the single factor that motivates them, they will be disappointed." The collectors who are the most satisfied with their purchases, Mr. Cox explains, are those who have a specific passion, a genuine interest in art.

Nikos is an Ashland textile artist whose handwoven designer clothes are sold internationally. His passion for art leads him to collect as well as create. "My personal art consumption is purely emotional. I don't buy names. If a piece says something to me and I can afford it, I buy it." Although he believes that the marketing of art has "little heart to it," he accepts it as the necessary counterpoint to the act of creating. "It is the artist's responsibility to create and the collector's responsibility to buy." He recognizes that the selling of art capitalizes on the emotional appeal of the work, yet he admits, "if no money was exchanged for art works, very few artists would be able to continue painting or sculpting."

Nikos believes that the artist is given a gift of expressive creative energy. "It's the check-writer's responsibility to keep that energy going. The collector provides the carrot to keep that creative energy creating." For Nikos, it is important to keep that creative energy flowing because he believes all existence depends on it. "This planet cannot function without creative energy. Without it there is no reason to get up in the morning," he says.



Robert DeVoe landscape in pastels

Although the artist may be dependent on the collector to provide fuel for his or her creative energies, art is capable of moving beyond the realm of buy and sell. After all, people invest energy in the creation and money in the collecting because, as modernist painter Mark Rothko says, "A picture lives by companionship, expanding and quickening in the eyes of the sensitive observer. It dies by the same token." In the case of art, one hand clapping is not enough. Without an audience the artist cannot create. Without the left hand the right hand withers.

Andre Flageolle is a senior at Southern Oregon State College.

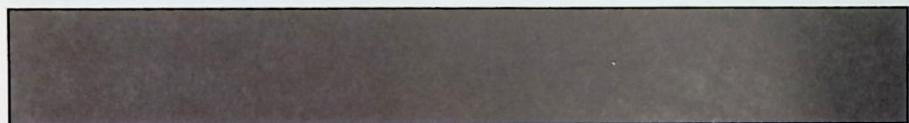
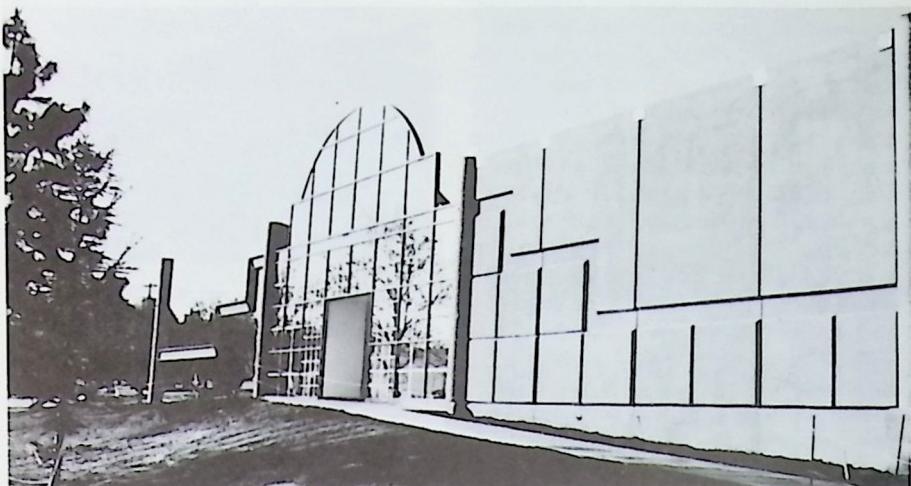


Hanson Howard Galleries

Finally, for Nikos, the motives behind an art purchase do not really matter. "Even though a buyer may purchase something because it's the right size to fit over the couch does not diminish the magic of the piece. The magic still occurs once that piece is home and mounted over the couch. The buyer still receives that energy."



Interior decor of the Hanson Howard Galleries



Museum To Open



May and Samuel Schneider

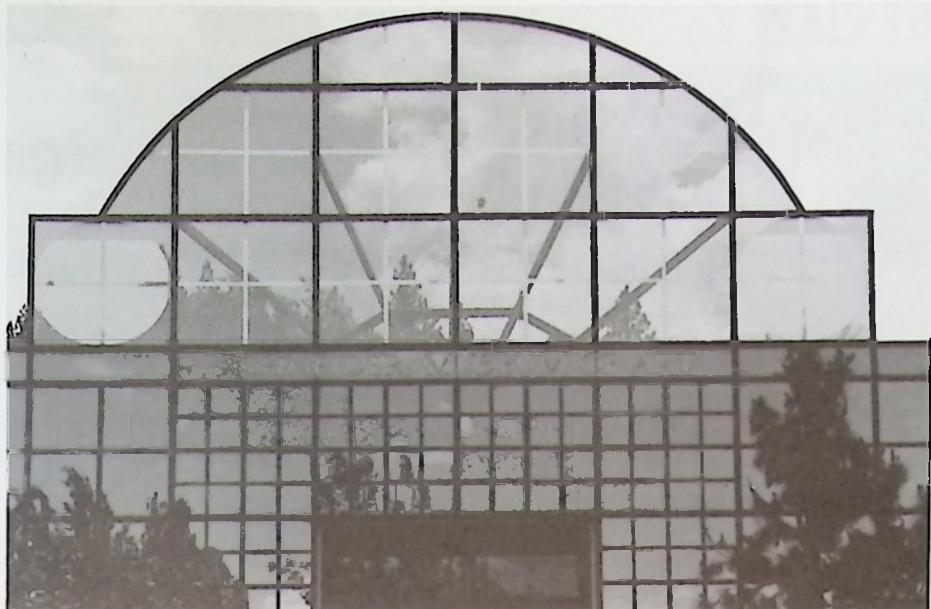
by Tony Boom

Formal dedication of the Schneider Museum of Art at 4 p.m. Saturday, September 27, will mark the completion of a vision nurtured for six years by Southern Oregon State College benefactors Bill and Florence Schneider and Art Department Chairman Bob Alston. The dedication is open to the public.

Construction of the museum was one of the goals established by the Southern Oregon State College Foundation when it formulated development plans for the 1980s.

The dedication and other activities associated with the weekend will signal the opening of the first exhibition in the museum. The showing will feature pieces on loan from the Portland Art Museum's collection and pieces which have been donated for the permanent collection of the Schneider Museum. Included in the exhibit will be works of American artist Waldo Peirce, a noted American impressionist painter. Peirce was a personal friend of the Schneiders, who acquired some of his works and subsequently donated them to the museum's permanent collection.

In addition to Peirce, other major international artists represented in the Schneider Museum permanent collection are Leonard Baskin, Rico LeBrun, David Siqueros and George Braque.



The museum is named in honor of Bill's parents, Samuel A. and May Schneider. Bill and Florence's substantial donation assured completion of the museum. The construction cost of \$425,000 came entirely from grants and donations.

The late Will Martin was architect for the museum. Martin, of Portland, designed that city's Pioneer Square and other notable structures. Ground-breaking ceremonies for the museum were held September 4 last year. R.A. Chambers & Associates of Eugene were general contractors.

The one-story museum is located on a grassy knoll just off Indiana Street, facing north towards Siskiyou Boulevard. A rectangular 4,000 square foot building, it features a glass wall rising in an arch above the front doors. The wall reflects the city and hills beyond. Night lighting will illuminate features of the building.

The front doors, with brasswork which mirrors the front of the building, open into a 40 by 30 foot lobby and display area. A service area, including director's office, preparation and storage areas, is located immediately behind the lobby.

A second gallery, 40 by 40 feet, is a wing located off the main area. On the other side is an outdoor sculpture court with the same size and lines of the first wing. The court is designed so that it can be enclosed at a later date to increase the museum's display area.

Newly appointed museum director Greer Markle was formerly curator at the University of Utah Art Museum. He was also director of the Sun Valley Art Center and with the Eastern Arts Foundation. He has a bachelor of fine arts degree from the University of Wyoming and a masters in art history from the University of Utah.

Plans for the formation of a support group for the museum will be announced in the near future, reports Claude-Marie Ward, chairman of the Schneider Art Museum Dedication Committee and a member of the Southern Oregon State College Regional Advisory Board.

Tony Boom has written for several Southern Oregon newspapers and the KSOR Guide. He is currently Director of News Services at SOSC.



City of North Bend Collection

Panorama of North Bend, circa. 1906

Louie Simpson's North Bend by Dick Wagner Publisher: The North Bend News Reviewed by Gina Ing

From a view of the entire 1908 waterfront through the planked streets of Sherman Avenue, past the churches, hotels, theaters, hospitals, the great old houses, the Coos Bay Grocery, and the Grand Saloon, to the line of Fords just arriving on the docks and out to a magnificent storm at Shore Acres, the pictures in *Louie Simpson's North Bend* by Dick Wagner tell the fascinating story of the city's development under the guiding hand of Louie Simpson, the man with a vision for the future of this Oregon coastal bay area, a vision that transcended the typical lumber company towns.

Louie J. Simpson arrived at the turn of the century to supervise his father's holdings and started his own version of economic development that, in just a few years, created a bustling town with a prosperous business community, growing employment, and sold more than half the town's 4,000 plots.

Wagner's text chronicles the growth of North Bend during the first fifteen years of this century through historical anecdotes and descriptions of the successes, and some failures, that made the town. The stories of the town's buildings unfold with a newsman's sense of history and the importance of the personalities of the people who made things happen in those early years.

Wagner's tales are enhanced with more than 40 photographs from the Coos County Historical Society, the Victor C. West and Ann Koppy collections, and Jack's Photo Service, augmented by some recent photographs by Robert Dominguez, Gary Newman, and Robin Lee. It begins with a wrap-around 22-inch cover photo which provides a view of North Bend as it was around 1906.

Train buffs will enjoy the history of the first regular rail service between Marshfield and North Bend provided by an 80-horsepower diesel motorcar, the Skunk. Auto fans will find a photo which shows a boatload of Fords unloading at the dock on the way to a local dealership, probably Goodrum's Garage, where the Roadster sold for \$521.50 and the Ford Touring Car was priced at \$571.50. (Ah, for a bit of the good old days!)

Wagner also provided a segment to interest his journalist colleagues; a two-page history outlines the evolution of newspapers which served North Bend. Since 1902, no fewer than seven newspapers published in North Bend for periods ranging anywhere from a few issues to a few years. The lone survivor was the *Coos Bay Harbor* which changed its name to the *North Bend News* in 1949. Serving its neighboring city, the *Coos Bay Times* also survived to become the *World*.

Though lumber was a major factor in the town's development, Wagner shows Simpson as a man determined to make the town more diversified. He worked to bring manufacturing plants to the area, and even then, to make the area attractive to tourists!

The book abounds with information about Louie Simpson as the builder of North Bend, the creator of Shore Acres, the bank president, the mayor of the city — a man who used his money, his positions and his energy to develop a city.

Wagner also includes verbal sketches of C.S. Winsor, Charlie Thom, Major L.D. Kinney, and many others to give human character to the rough and tumble early days of the city.

A reader fascinated enough by the stories and photographs to explore the city today will be aided by Wagner's map which is keyed with page numbers of the historical places presented in the book. A walking tour, using the book and its map covering 29 sites, will take about an hour and a half.

But, after reading Wagner's book, no tour would be quite complete without a 14-mile drive out to the gardens of Shore Acres where Louie Simpson built a summer resort in 1907. Wagner takes the reader on a word-tour of the 1,600-acres which Simpson made his permanent residence after he resigned as mayor in 1915. It was from Shore Acres that Simpson made his unsuccessful bid for the Republican nomination for governor in 1918. His first Shore Acres home burned and the second was sold to the state of Oregon in 1942 when Simpson could no longer maintain it after the Depression. Even that building has not



Louie Simpson

Courtesy of Coos County Historical Museum

survived the years. It was razed in the late 1940s, leaving only a gardener's cottage as evidence of the family's long-time residence. The gardens, originally created by Simpson and recreated today, show yet another facet in the diverse interests of the forceful man profiled by Wagner.

The 60-page softcover book was created from revised and expanded pieces originally written for the *North Bend News* by Wagner, who has a Ph.D. from the University of Denver and 17 years experience in teaching at the University of Arizona.

Wagner's text and the photographs bring a sense of vitality to North Bend's history in this easy-to-read, informative, and interesting book. The final paragraph of the author's segment about Shore Acres ends with "The Simpson era had passed." But in his book, Dick Wagner makes it live again.

The book, priced at \$5.95, is available in area bookstores. Dick Wagner can be contacted at the Tipsico Coin Company at 2141 Broadway in North Bend.

C A R

by C. Alexander

Carmen, by French composer Georges Bizet, is the most produced opera in the world; and late this month, the Rogue Valley Opera Association will bring Bizet's exciting story to Ashland and Grants Pass stages.

Set in Spain of the 1820's, the story of the fiery gypsy, Carmen, and her soldier lover, Don José, has captivated audiences for almost a century. For many, including Russian composer, Tschaikovsky, it is simply the best opera.

It is a pity that when Bizet died in 1875 at the young age of 37, *Carmen* was only in its 33rd performance. He did not live to see its great success.

Bizet had begun his career as something of a prodigy, winning prestigious awards for composition and musical performance while still in his teens. Prior to *Carmen*, he had written five other operas, but none were to touch the success of this passionate story of love, jealousy and revenge, set to a memorable score.

Comique raised pulses and inspired (even delicate) perspiration to a new level.

The opera *Carmen* opens on a square in Seville. It is noon, and soldiers of the guard and townspeople fill the square. A country girl, Micaela, timidly approaches the guard and asks for José. She is his fiancee, and has brought a letter from his mother. Don José receives the letter dutifully. (It admonishes him to settle down and marry Micaela.) But he is distracted.

Moments before, he has been thrown a blood-red flower by a gypsy beauty, Carmen. While singing a scornful song of love (the famous *Habanera*), she has singled out José for her flirtatious glances and finally, for receipt of the flower.

The troubled José has little time to reflect. Screams from the nearby cigarette factory signal trouble. It is Carmen again. She has stabbed another woman in a knife fight at the factory. She is arrested, her hands are tied, and José is told to take her to jail.

"Carmen is a very sexy story!"

— Director Phillip Bayles

Bizet wrote *Carmen* to play at the Opera Comique, a family oriented theatre setting in which proper young ladies could hear lighthearted works guaranteed not to shock. Though Bizet's librettists considerably cleaned up Prosper Merimee's earthy novel of the same name, it must be admitted that *Carmen's* performances at the Opera

But before they ever reach the jail, Carmen has further worked her wiles on José. She promises to meet him at the cafe of Lilas Pastia for drinking and dancing. Entranced, he agrees to loosen her ropes, and she effects her 'escape' through the crowd.

Poor José. Languishing in prison does not diminish his ardor for Carmen. As

M E N

soon as he is released, he seeks her out at Lilas Pastia's cafe. Carmen, though she still has her heart set on capturing José's affections, has not been spending her days in sackcloth and ashes. The scene at Pastia's cafe shows her dancing and singing to the assembled soldiers and gypsy smugglers.

Escamillo, the famous bullfighter, enters Pastia's cafe in a throng of admirers. He is fresh from a victory at Granada, and sings a spirited song of life in the bull ring (the 'Toreador Song'). Carmen's fancy is momentarily caught by Escamillo, but she is still determined to wait for Don José.

After Escamillo leaves, two of the smugglers try to enlist the gypsy girl's help in a new scheme. Carmen refuses, explaining she must wait for José. They suggest she persuade José to join the band as well.

José arrives and Carmen welcomes him with joy. She also makes him jealous with her tales of dancing for the officers.

When all have gone, Carmen sings and dances for José alone. He is mad with passion. But then the sound of "Retreat" is heard played in the distance. José knows that he is summoned to quarters and must go. Carmen is furious.

As they quarrel, José's Lieutenant, Zuniga, enters. He admonishes José to return to the garrison at once, and cruelly



Célestine Galli-Marié, the creator of "Carmen" in 1875 at the Paris Opera-Comique

suggests that he will take José's place in Carmen's arms. He insults José and strikes him. It is too much for José. He pulls his saber to begin the quarrel in earnest. Carmen cries for help, and the gypsy band overpowers the men and leads Zuniga away. Don José knows his military life is done; he has attacked an officer. All he has left is Carmen and the outcast life she proposes to him.

But the tragedy is not complete. Time teaches Don José that the life of an outlaw is not for him. He suspects Carmen of flirting with other men. (In Merimee's novel her behavior is decidedly more outrageous.) Carmen is also fed up, not with her life as a smuggler, but with José's jealousies. There is an additional sense of foreboding for Carmen: the fortune spelled out for her in the cards time and again is death, both for her and Don José.

The bullfighter, Escamillo, arrives in the gypsy's mountain camp. José now has reason to see him as a true rival. A fight between the two men ensues, but Carmen breaks it up before José can kill Escamillo. The bullfighter gallantly thanks Carmen for saving his life, and departs inviting them all to his upcoming bullfight in Seville.

Before José can turn his anger on Carmen, a second visitor arrives. It is Micaela, the long-suffering fiancée from home. She announces that José's mother is dying and he must return. José agrees, but not before telling Carmen they will meet again.

"Escamillo, the bullfighter, will look like he's been gored a time or two."

The final scene of Carmen takes place outside the bullring in Seville. A festive crowd awaits the arrival of the matador. There are cheers as the procession moves into the arena. Carmen appears, radiant in her new love for Escamillo. She is unwilling to heed the other gypsies' warnings that Don José has returned and is looking for her.

José appears from the crowd and tries to speak to Carmen of making a new life together. She refuses his pleas; her life now is with Escamillo. Calmly, she declares her love for the bullfighter. Don José is distraught. Against a background of cheers from the bull ring where the bull has just been killed, the agonized Don José plunges his own dagger into Carmen.

This is the story of Carmen. And, as Rogue Valley Opera Director Phillip Bayles puts it, '*Carmen* is a very sexy story!'

His plan for the local production is to focus on the "lean/mean" essentials of the original story. Director Bayles acknowledges that Carmen has been interpreted in many different ways: there have been political versions (smugglers as Contras), feminist versions, and a movie with an all black cast set in World War II (*Carmen Jones*).

Bayles was with a company that even contemplated doing a motorcycle version of the opera, with Carmen as a Hell's Angels groupie, and Don José as a cop. Bayles commented that it is to the credit of *Carmen* that it can legitimately stand up to so many interpretations. It has universality. Or as he put it, "I almost never met a *Carmen* I didn't like."

One of his favorite *Carmens* was the Peter Brooks version, which played using only a cast of six. Bayles succeeded in getting a ticket to the opening night of this production at New York's Lincoln Center. Both the critics and Bayles gave

it rave reviews.

However, Director Bayles acknowledges that for the Rogue Opera production one must be realistic about budget constraints as well as the limits of a 20 × 40 foot stage. Therefore, his production will concentrate more on character and less on spectacle.

As he envisions it, this *Carmen* will



Courtesy of Culver Pictures

Geraldine Farrar and Enrico Caruso

emphasize that most of these folks are on the fringes of society. The setting will not be the glamorous "center ring" of Seville, but rather a B-grade bullfight ring on the outskirts of town. The cigarette factory will be a humble mom and pop operation. And the garrison of soldiers will be reduced to a small outpost.

Even the bullfighter, Escamillo, will be portrayed, not as the darling of Seville society, but as a slightly seedy character. Quipped Bayles, "He'll look like he's been gored a time or two."

Pastia's cafe he plans to portray as a dive, a partly outdoor affair, someplace that would serve rotgut liquor, and deal in contraband goods on the side.

Bayles sympathies are with the gypsy band. He sees the citizens as universal peasants struggling to eke out a living. Smuggling is not fun and games to them; it is a matter of survival.

His Don José is a normal sort of guy . . . until he's pushed into a corner. Bayles points out that José's fight before the story opens (it caused him to leave home and join the army), as well as his later fights with his Lieutenant, Zuniga, with Escamillo, and finally with Carmen, come only after he has been provoked beyond the limits he can endure.

Bayles does not want to play the final scene with a José who arrives drunk and desperate, as is so often done. He believes Bizet's music shows it is only after José's confrontation with Carmen is in progress, that he realizes the hopelessness of the situation. The music then reinforces the downward spiral from despair and agony to death.

At the conclusion of his comments on the upcoming production, Director Bayles added that, as is the case with most opera productions, he knows of a near-disaster in one of his past *Carmen* productions. The gypsy queen was singing in fine form when her long black wig began to seriously slip. While the cast and conductor suppressed their moans, the star flew into action. Without missing a proverbial beat, she incorporated the problem of the slipping wig into the business of her flirtation with Zuniga. In time to the music, and while sinuously dancing around the confounded Lieu-

tenant/actor, she repinned all the bobby pins holding her wig in place. The audience, unaware, was charmed, the conductor was relieved, and the star was triumphant.

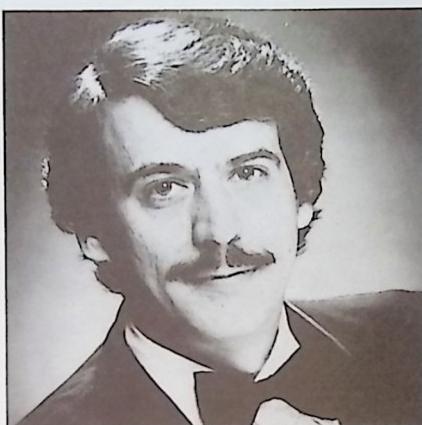
John Jaqua, who last year sang Ottavio in "Don Giovanni" is scheduled to play José. Bill Richardson from Grants Pass, will play Escamillo. Richardson sang the role of the Commendatore for last year's production of *Don Giovanni*. Susan Olson of Medford, who sang in Rogue Opera's 1984 production of *The Merry Widow* will play Micaela.

At this writing, the role of Carmen has not yet been cast.

The Rogue Opera production of *Carmen* will be sung in English using the standard Ruth and Thomas Martin translation. It will also use the original Bizet combination of dialogue and song.

There is a standard *Carmen* in which there is no dialogue. All spoken lines are translated into musical "recitative." For some fans, the *Carmen* melodrama (uncoordinated speech over music) was not 'grand' opera enough. And some singers simply refused to speak lines.

For Director Bayles, however, Bizet's spoken lines add a lot. They allow for tighter pacing of the opera, and encourage the dramatic flow.



Director Phillip Bayles

With an eye to tight pacing, Rogue Opera will condense the four act opera into two acts of two scenes each.

Carmen will be presented on September 19, 20 and 21 at the Southern Oregon State College campus and on September 27 at the Josephine County Fairgrounds Pavilion in Grants Pass.

The Rogue Valley Opera Association has been sponsoring and producing opera productions in Southern Oregon since 1977. Phillip Bayles has been a conductor for 15 years. He founded the Eugene Opera, and worked with Rogue Opera on several early productions. He has worked with the Association regularly since 1985.

Connie Alexander is a freelance writer in Ashland.

Rogue Valley Opera Association

presents

CARMEN

September 19, 20 & 21

Southern Oregon
State College
Ashland

and

September 27
Josephine County
Fairgrounds Pavilion
Grants Pass

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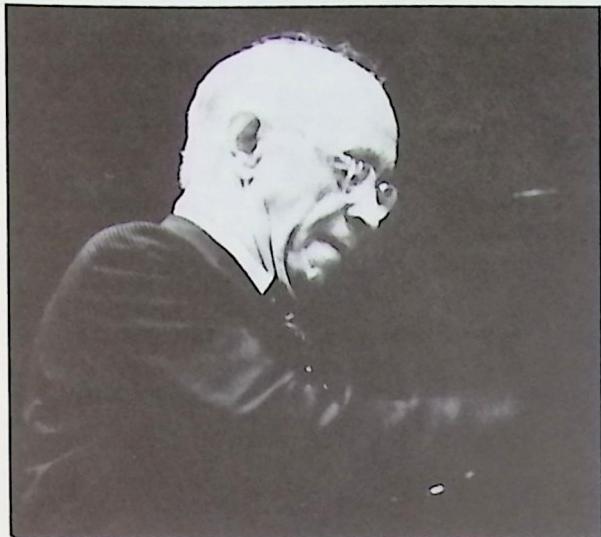
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PROGRAMS & SPECIALS AT A GLANCE



Rudolf Serkin with the New York Philharmonic

NPR World of Opera presents a classic opera about the Shakespearian character Sir John Falstaff and his misadventure from Radio France September 20, at 11 am.

The New York Philharmonic celebrate their long-time relationship with a jubilee concert featuring a performance of Beethoven's Piano Concerto No. 5 September 12, at 8 pm.

New Dimensions presents "Intelligence and the Computer" with Theodore Roszak who makes a love affair with the computer's ability to think originally an educational program that airs on Thursday, September 14, at 4 pm.

Sunday

- 6:00 Ante Meridian
- 9:30 St. Paul Sunday Morning
- 11:00 Audiophile Audition
- 12:00 Milwaukee Symphony
- 2:00 First Take
- 3:00 Music from Washington
- 5:00 All Things Considered
- 6:00 The Folk Show
- 9:00 Possible Musics including Music From Hearts of Space at 11 pm

Monday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 European Profiles
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 St. Louis Symphony
- 4:00 About Books and Writers
- 4:30 Northwest Week
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 6:30 Siskiyou Music Hall
- 9:00 The Mind's Eye
- 9:30 We, The People
- 10:00 Ask Dr. Science
- 10:02 Post Meridian (Jazz)

Tuesday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 900 Seconds
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Cleveland Orchestra
- 4:00 Horizons
- 4:30 Fresh Air
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 The Price Of Silence
- Cabinet of Dr. Fritz (Beg. Sep. 23)
- 9:30 Bradbury 13
- 10:00 Ask Dr. Science
- 10:02 Post Meridian (Jazz)

Wednesday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 ABC
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Tonight Car
- 3:00 A N
- 4:00 Stud
- 5:00 All T Cor
- 6:30 Sish Mu
- 9:00 Vint
- 9:30 Wh Jee
- 10:00 Ask
- 10:02 Sid On
- 11:00 Pos (Jaz

Falstaff, Verdi's
Shakespearean creation of
adventures in a pro-
n Saturday,

and Rudolf Serkin
ionship with a golden
erformance of
No. 4 on Friday.

formation, Intel-
"Myth," featuring
a strong case that our
may be crippling our
creatively in a
., September 18,

Fresh Air host Terry Gross interviews avant-garde
composer and philosopher John Cage about why
he's committed his life to challenge preconceptions
about music on Tuesday, September 2, at 4:30 pm.

First Take brings Jerry Harrison, a member of the
rock band Talking Heads into the KSOR studios
to talk with John Baxter about the life of a major
rock band, and how Talking Heads combines art
with pop music on Sunday, September 28, at 2 pm.

Sidran on Record host Ben Sidran talks with vocal
sensation Bobby McFerrin about what makes a jazz
singer, and the two play selections from albums by
Manhattan Transfer, John Hendricks, and Nina
Sheldon on Wednesday, September 3, at 10:02 pm.

A Note To You host and music educator Roland
Nadeau analyzes Beethoven's "Emperor" Piano
Concerto with discussion and performance on
Wednesday, September 3, at 3 pm.

Wednesday	Thursday	Friday	Saturday
Morning Edition	6:00 Morning Edition	6:00 Morning Edition	6:00 Weekend Edition
Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
'Women	10:00 First Concert	9:45 BBC Report	10:00 Jazz Revisited
Concert	12:00 KSOR News	10:00 First Concert	10:30 Micrologus
News	2:00 Music From Europe	12:00 KSOR News	11:00 NPR World Of Opera
at egie Hall	4:00 New Dimensions	2:00 A Musical Offering	3:00 San Francisco Symphony
To You	5:00 All Things Considered	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
Terkel	6:30 Siskiyou Music Hall	5:00 All Things Considered	6:00 A Prairie Home Companion
ings derered	9:00 Chautauqua!	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
Hall	9:30 Bloomsday on Broadway	8:00 New York Philharmonic	10:00 The Blues
Radio	10:00 Ask Dr. Science	10:00 Ask Dr. Science	
Ho! ss	10:02 Jazz Album Preview	10:02 American Jazz Radio Festival	
Science	10:45 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	

SUNDAY

*by date denotes composer's birthdate



Milwaukee Symphony Orchestra's Lukas Foss

6:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

Includes:

6:30 am The Sounds of Science: Exciting audio introductions to the fascinating world of science.

8:30 am Bioregional Report: A biweekly report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project, and funded by the Carpenter Foundation of Medford.

9:30 am St. Paul Sunday Morning

Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

Sep. 7 The New York Cornett and Sacbut Ensemble performs music of the 15th, 16th and 17th centuries.

Sep. 14 Flutist Carol Wincenc and pianist Paul Schoenfeld join members of the St. Paul Chamber Orchestra in performances of works by Rossell, Foss, Schubert, Debussy and Mozart.

Sep. 21 Pianist Garrick Ohlsson performs music by Schubert, Haydn, and Chopin.

Sep. 28 To be announced.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Audio Magazine. Local broadcast made possible by Progressive Audio of Grants Pass.

Sep. 7 Cinema Soundtracks Music by John Williams, Stephen Sondheim, Claude Bolling and Jerry Goldsmith. An interview with Ian Hardcastle of Dolby Labs.

Sep. 14 All Binaural Program III This program features many binaural recordings, and an interview with Ron Cole on Binaural Improvements. Listeners will receive an incredible sonic experience by listening to this program through stereo headphones.

Sep. 21 All Ambisonic Recordings II This program features music by Bliss, Franck, Ravel and Bernard Herrmann. Interview with Jeff Barton about ambisonic sound.

Sep. 28 Percussion! This program features music by Lou Harrison, Strauss, Hovhaness, and Chip Davis of Mannheim Steamroller. Interview with Jim Metzner, producer of the radio series "The Sounds of Science."

12:00 n Milwaukee Symphony Orchestra

A 13-week series of broadcast concerts by the Milwaukee Symphony, whose music director is the esteemed composer Lukas Foss. Produced by WFMT, Chicago.

Sep. 7 Lukas Foss conducts *Decoration Day* from Charles Ives' *Holidays Symphony*, the Piano Concerto No. 1 in E Minor by Chopin, with soloist Alexis Weissenberg; and Brahms' Symphony No. 1 in C Minor.

Sep. 14 Zdenek Macal conducts Four Sacred Pieces, by Verdi; and *Also sprach Zarathustra*, by Richard Strauss. Soloist in the Verdi is soprano Mary Galbraith.

Sep. 21 Lukas Foss conducts Bizet's *L'Arlesienne Suite*, *El amor brujo*, by Manuel de Falla; the Chamber Concerto No. 1 for Contrabass, by Schwartz, with soloist Roger Ruggeri; and *La Mer*, by Debussy.

Sep. 28 In this final broadcast of the Milwaukee Symphony's current season, Lukas Foss is joined by mezzo-soprano Rosemarie Freni and the Milwaukee Symphony Chorus in a performance of Prokofiev's cantata, *Alexander Nevsky*. Also on the program are Schubert's Symphony No. 8 ("Unfinished"); and Beethoven's Leonore Overture No. 3.

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR.

Sep. 4 and Sep. 11 To be announced.

Sep. 21 Host John Baxter visits with Mal Waldron, the world-renowned jazz pianist who once accompanied Billie Holiday, and who lists over 300 recordings to his name.

Sep. 28 John Baxter talks with Jerry Harrison, a member of the rock band Talking Heads, one of the most significant groups in popular music. Harrison talks about the life of a major rock band, and how Talking Heads combine art with pop music.

3:00 pm Music from Washington

A series of chamber music recitals from the Library of Congress, the Renwick Gallery, and the University of Maryland, as well as the Festival of American Chamber Music.

Sep. 7 Soprano Rosalind Reeds, pianist Gary Steigerwalt, and the University of Maryland Chorus perform a program of music by William Schuman in honor of his 75th birthday.

Sep. 14 Pianist Claus Christian Schuster, violinist Eduard Melkus, and cellist Hubert Koller are heard in performance during Georgetown University's "Schubert, Schubert and Schubert" Festival.

Sep. 21 Guitarist Eliot Fisk and Manuel Barrueco, and the Los Angeles Guitar Quartet are featured in highlights of the first American Classical Guitar Congress at the University of Maryland.

Sep. 28 The Basler Madrigalisten ensemble performs a program of early music, including works by Monteverdi, Des Prez and Jannequin.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly new magazine.

6:00 pm The Folk Show

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

11:00 pm Music from the Hearts of Space

with Stephen Hill and Anna Turner.

Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



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Events:

Sept. 12, 13, 14th Cranberry Festival. 50th Anniversary commemorating the Fire in Bandon - parade, food faire, BBCue City Park, old time fiddlers, fun & games, lighthouse run, crafts faire, queen's ball.

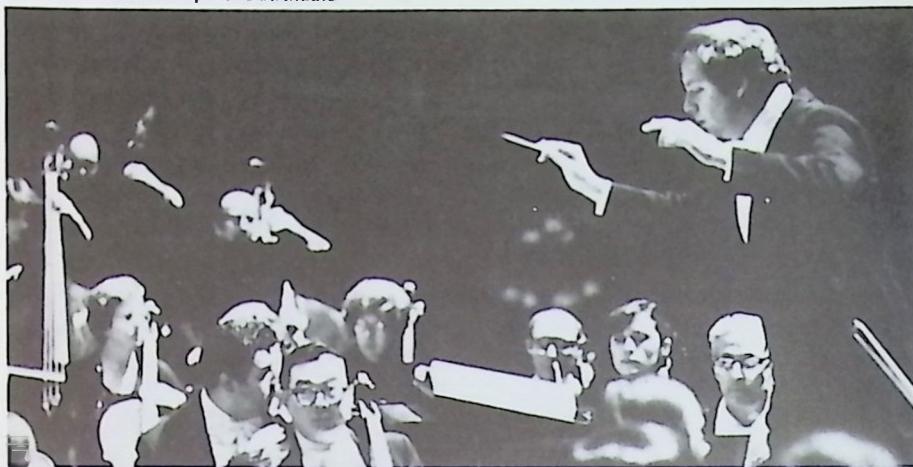
Sept. 13 - Sound of Music, Dinner Theatre-Reservation Required. 347-9712
Sept. 14 , 19, 20, 26 & 27th Sound of Music- Harbor Hall

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MONDAY

*by date denotes composer's birthdate



The Saint Louis Symphony Orchestra with Music Director Leonard Slatkin

6:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz combined with features from Morning Edition, plus:

7:06 am Russell Sadler's Oregon Outlook

7:37 am Star Date A daily look at astronomical events.

7:58 am Community Calendar

8:35 am Ask Dr. Science (Duck's Breath Mystery Theatre)

9:00 am Calendar of the Arts

9:30 am Bioregional Report: A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with major funding from the Carpenter Foundation.

9:45 am European Profile

Local broadcast made possible with funds provided by A-L Welding Products, of Medford.

10:00 - 2:00 pm First Concert

*Sep. 1 PACHELBEL: Fugues for the Magnificat

*Sep. 8 DVORAK: Symphony No. 9 ("New World")

*Sep. 15 MARTIN: Concerto for Harpsichord and Small Orchestra

Sep. 22 MENDELSSOHN: String Quartet in D, Op. 44, No. 1

Sep. 29 BRAHMS: Sonata No. 2 in E-flat for Viola and Piano

12:00 n KSOR News

2:00 pm St. Louis Symphony Orchestra

KSOR presents 13 concerts by this exceptional American orchestra, conducted by Leonard Slatkin and distinguished guest conductors.

Sep. 1 Leonard Slatkin conducts Three Movements for Orchestra by Steve Reich; Ravel's Piano Concerto for the Left Hand, with soloist Leon Fleischer; and Dvorak's Sixth Symphony.

Sep. 8 Leonard Slatkin conducts the Overture to *Ruy Blas* by Mendelssohn; Mozart's Piano Concerto No. 23, with soloist Jose Fegali; and Shostakovich's Symphony No. 10.

Sep. 15 Leonard Slatkin conducts Irving Fine's *Nocturno* for Strings and Harp; Sibelius' Symphony No. 3; and Brahms' First Piano Concerto with soloist Alfred Brendel.

Sep. 22 Leonard Slatkin conducts the world premiere of Dominic Argento's Capriccio for Clarinet and Orchestra, with soloist George Sillies; and Beethoven's Ninth Symphony.

Sep. 29 Leonard Slatkin conducts *Facsimile* by Leonard Bernstein; Prokofiev's Fifth Symphony; and Mozart's Piano Concerto No. 17 in G, K. 453, with soloist Emmanuel Ax.

4:00 pm About Books and Writers

Robert Cromie hosts this weekly discussion with distinguished novelists, poets and writers, as well as figures in the publishing world.

4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local funds by Medford Steel and Medford Blowpipe, divisions of CSC, Inc.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

Local funds by Dr. John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford, and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Sep. 1 BEETHOVEN: String Quartet in F

***Sep. 8** DAVIES: Sonata for Trumpet and Piano

***Sep. 15** MARTIN: Ballade for Piano and Orchestra (1939)

Sep. 22 TCHAIKOVSKY: Symphony No. 4

Sep. 29 MOZART: Violin Concerto No. 4 in D, K. 218

9:00 pm The Mind's Eye

A series of dramatizations of great literary works.

9:30 pm We, the People

A new series of radio dramas, produced by Hinman Brown, which provides portraits of some of the men who created the U.S. Constitution.

Sep. 1 Born a Tory, an aristocrat, a loyalist, Gouverneur Morris crafted the ringing prose of the final form of the Constitution.

Sep. 8 Handsome, young, brilliant, successful and married to the richest heiress in New York, Rufus King enlivened the convention; his career of public service to his fledgling country lasted some 50 years.

Sep. 15 A dreamer and a doer, Benjamin Franklin was a statesman, a diplomat, a scientist, a journalist, a printer, and a postmaster; his contributions to the convention endure to this day.



Susan Stamberg presides at a reunion of present and former production assistants at National Public Radio

Sep. 22 Among the signers of the Constitution, John Dickinson is remarkable for the fervor with which he tried to live the Holy Word.

Sep. 29 One of the most complex men at the convention, Edmund Randolph acknowledged his doubts about the great issues of the day.

10:00 pm Ask Dr. Science

A production of craziness by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

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T U E S D A Y

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6:00 am Morning Edition

7:00 am Ante Meridian

7:06 am RUSSELL SADLER'S OREGON OUTLOOK

7:37 am STAR DATE

7:58 am COMMUNITY CALENDAR

8:35 am ASK DR. SCIENCE

9:00 am CALENDAR OF THE ARTS

9:45 am 900 SECONDS

A public affairs program produced by KSOR.
Funds for broadcast provided by the Clark Cottage Bakery, Ashland.

10:00 am First Concert

Sep. 2 MENDELSSOHN: Violin Concerto in E Minor

Sep. 9 SAINT-SAENS: Symphony No. 3 ("Organ")

Sep. 16 GLINKA: Trio Pathetique

Sep. 23 PROKOFIEV: Symphony No. 3 in C Minor

Sep. 30 KODALY: Variations on a Hungarian Folk Song

12:00 n KSOR News

2:00 pm Cleveland Orchestra

A new season of broadcast concerts under Music Director Christoph von Dohnanyi.

Sep. 2 Vladimir Ashkenazy conducts an all-Brahms program, including the Variations on a Theme by Haydn, Op. 56a; the Double Concerto, Op. 102, with soloists Lynn Harrell, cello, and Shlomo Mintz, violin, and the Symphony No. 4 in E, Op. 98.

Sep. 9 Yoel Levi conducts Enesco's Romanian Rhapsody No. 1, Op. 11; Liszt's Hungarian Fantasy for Piano and Orchestra, with Tamas Vasary, soloist; Liszt's Piano Concerto No. 1 in E-flat, with Vasary; and Bartok's Concerto for Orchestra.

Sep. 16 Yoel Levi conducts Ravel's *Alborada del gracioso*; Sibelius' Violin Concerto in D, with violinist Miriam Fried, and excerpts from Prokofiev's *Romeo and Juliet*.

Sep. 23 Jahja Ling conducts Beethoven's Symphony No. 4 in B-flat, Op. 60; Haydn's Mass in Time of War; and Bruckner's Psalm No. 150.

Sep. 30 Christopher Hogwood conducts the Orchestra and the Blossom Festival Chorus in two works: Pergolesi's *Stabat Mater*; and Mozart's Mass in C, K. 317 ("Coronation").

4:00 pm Horizons

Sep. 2 Profile: Libba Cotton A 91-year-old self-taught guitarist who has become one

of America's most respected folk musicians vividly recalls her long career.

Sep. 9 Hiroshima: Mixing Culture Through Music Members of the Hiroshima band discuss the attention they have received while incorporating various ethnic influences with the use of traditional Japanese instruments.

Sep. 16 The Gullahs An examination of a unique group of black people who inhabit the coasts of Georgia and South Carolina, and their fight to preserve their culture.

Sep. 23 Latin Music: A Changing Sound This program explores the diversity of Latin music in the United States ranging from traditional to big band, salsa to jazz, and blues to rock 'n roll.

Sep. 30 For the Love of the Little People This program focuses on the Little People's Research Foundation in Baltimore, Maryland, which pioneers in the field of corrective surgery for little people, who are often called dwarves or midgets.

4:30 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment and the arts.

Sep. 2 Avant-garde composer and philosopher John Cage explains why he's committed his life to challenge preconceptions about music. (September 5 is John Cage's birthday, and some of his music will be featured on First Concert.)

Sep. 9 Jazz legend Woody Herman discusses leading his big band, which has become one of the great institutions of American music.

Sep. 16 Filmmaker John Waters ("Pink Flamingos," "Female Trouble," and "Polyester") talks about his lifelong obsession with bad taste, his relationship with his stars Divine and Edie "The Egg Lady" Massie, and his recent work teaching filmmaking in prison.

Sep. 23 Novelist Scott Spencer (*Endless Love, Waking the Dead*) reads from his new book and discusses his development as a writer.

Sep. 30 Pianist George Shearing reflects on his life and music, and considers the impact of his blindness on both.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Sep. 2 LACHNER: Octet in B-flat, Op. 156

Sep. 9 SCHOENBERG: Five Pieces for Orchestra, Op. 16

- Sep. 16** FALLA: *Cuatro piezas espagnolas*
Sep. 23 VIEUXTEMPS: Violin Concerto No. 5
Sep. 30 VIVALDI: Magnificat

9:00 pm The Price of Silence

A repeat of this BBC production of Stephen Barley's espionage thriller.

Sep. 2 In the Know Maxon makes the final discovery: the phantom existence of GLEW has bluffed the Russians into massive expenditures on counter-measures.

Sep. 9 Crack Point Maxon is torn by divided loyalties: is it not better to betray the GLEW secret?

Sep. 16 Maxon's agonies are revealed as part of a careful plan; war may have been postponed, but another agent has paid a terrible personal price. (This concludes the series.)

9:00 pm The Cabinet of Dr. Fritz

Beginning September 23

A reprise of this series produced by ZBS Media.

Sep. 23 Aura, by Carlos Fuentes (part one). This story by the renowned Mexican novelist is set in Mexico City. Sounds are recorded on location. Felipe Montero, answering a newspaper ad, meets Senora Consuelo, who seems to have total control over her niece, Aura.

Sep. 30 Aura (part two). Felipe Montero realizes that he is no longer in control of his life. Slowly he realizes he follows a path that began before his birth—and that extends beyond his death.

9:30 pm Bradbury Thirteen

A repeat of the 13-part series of dramatizations of some of science fiction master Ray Bradbury's most stunning short stories.

Sep. 2 The Wind It wasn't a gentle breeze, nor a raging tornado, but it brought a night of terror to Allen.

Sep. 9 The Fox and the Forest A small Mexican town becomes a hunting ground for fugitives from the future.

Sep. 16 Here There Be Tygers Travellers to a far-flung galaxy find themselves under the spell of a forlorn planet.

Sep. 23 The Happiness Machine Leo Auffman, self-appointed inventor, builds the world's first Happiness Machine.

Sep. 30 To be announced.

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off

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WEDNESDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am About Women

Your host is Esther Nitzberg.

Funds for local broadcast provided by Bloomsbury Books, Ashland.

10:00 am First Concert

Sep. 3 STRAVINSKY: Apollo (ballet)

Sep. 10 RHEINBERGER: Concerto in F for Organ, Orchestra and Three Horns in F, Op. 137

Sep. 17 DVORAK: Symphony No. 1 in C Minor ("Bells of Zlonice")

Sep. 24 BIZET: Symphony in C

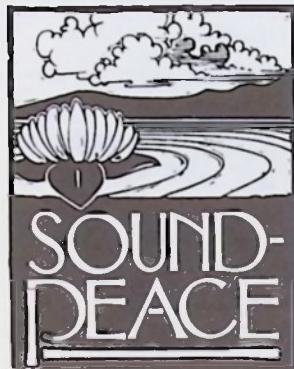
12:00 n KSOR News

Includes the Bioregional Report, a series on environmental, economic and resource issues produced by the Siskiyou Regional Education Project.

2:00 pm Tonight at Carnegie Hall

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Sep. 3 Soprano Jan Dagaetani and pianist Gilbert Kalish perform a recital of songs by Tchaikovsky, Davidovsky, Ives and Wernick.

Sep. 10 Iona Brown conducts the Academy of St. Martin-in-the-Fields in Grieg's Holberg Suite, and Bartok's Divertimento for Strings.

Sep. 17 Violinist Salvatore Accardo and pianist Bruno Canino perform Beethoven's Violin Sonata No. 7 in C Minor, and Ravel's *Tzigane*.

Sep. 24 Pianist Alfred Brendel performs Haydn's Sonata in E-flat, Hob. XVI/52; and Schubert's Fantasy in C. D. 760 ("Wanderer").

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Sep. 3 Roland Nadeau analyzes the "Emperor" Piano Concerto by Beethoven.

Sep. 10 Roland Nadeau presents a program about one of the most remarkable, ancient and long-lived structural techniques in music: the unique sonority of the pedal point.

Sep. 17 Jazz pianist Bob Winter joins Nadeau and Tufts University jazz historian Lewis Portner for a program emphasizing the works by great female jazz pianists, including Marian McPartland.

Sep. 24 Roland Nadeau offers an assortment of musical items, including his own performance of "Major General George E. Pickett's Charge at the Battle of Gettysburg, July 3, 1863."

4:00 pm Studs Terkel

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Sep. 3 HAYDN: Symphony No. 63 ("La Roxelane")

Sep. 10 BOCCHERINI: Quintet in C Minor, Op. 17, No. 1

Sep. 17 BRAHMS: Horn Trio, Op. 40

Sep. 24 BACH: Sonata in G Minor for Cello and Harpsichord

9:00 pm Vintage Radio

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

9:30 pm What Hot Jeeves

Set in a timeless England of Mayfair clubs and country house-weekends, *What Hot Jeeves* romps through 29 half-hour episodes

chronicling the delirious misadventures of the addle-brained man-about-town Bertie Wooster and his ever-resourceful valet, Jeeves. These special BBC adaptations of P.G. Wodehouse's immortal Jeeves stories star Sir Michael Horden as Jeeves and Richard Briers as Bertie, along with a stellar cast of British actors. This month we continue the story "The Code of the Woosters," quite.

Sep. 3 The Small Leather Covered Notebook Gussie is transmogrified by Jeeves' advice to bolster his confidence; he makes libelous notes about people in a small notebook which is now in the possession of the shameless Stiffy Bing.

Sep. 10 The Plot Thickens Unless Bertie steals the cow creamer for her, Stiffy will turn over Gussie's notebook to Sir Watkyn, with the likely result that Bertie will have to marry Madeleine Bassett.

Sep. 17 Spode's Fangs are Drawn Sir Watkyn Bassett proposes swapping the silver cow creamer for Anatole, and something must be done, but not before Bertie disarms the hulking Roderick Spode.

Sep. 24 Strange Behavior of a Curate Bertie and Jeeves are treed by a Scotty in Stiffy's room while Stinker Pinker acquires Constable Oates' helmet.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran returns with his series tracking trends in the jazz world.

Sep. 3 Vocal sensation Bobby McFerrin joins Ben Sidran for an examination of what makes a jazz singer. Records considered include those from Manhattan Transfer, John Hendricks, and Nina Sheldon.

Sep. 10 Saxophonist Paquito d'Rivera tells his remarkable story of escape from Cuba and rise to the top of the jazz business in New York City.

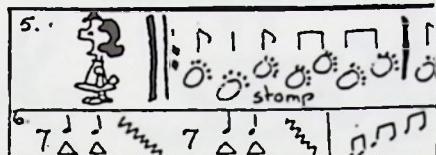
Sep. 17 Jack DeJohnette talks about his hit *Album/Album*, and his new piano record.

Sep. 24 To be announced.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off



Attention TEACHERS!

Lesson plans available
for Music Memory Feature

For twenty weeks during the school year, Siskiyou Music Hall will play a special music selection for the listening and learning pleasure of elementary school students. This is a cooperative effort of area music teachers and KSOR based on lesson plans designed by the University Interscholastic League.

September Features at 7 pm

Sep. 10 Josquin "Scaramella"

Sep. 17 Purcell Dido & Aeneas:
"Dido's Lament"

**Sep. 24 Bach Suite No. 3 in D
Major "Air" & "Gigue"**

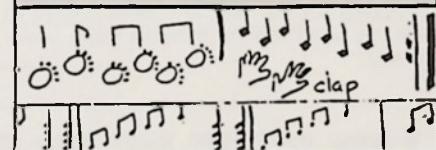
For the 60-page set of lesson plans, including information about obtaining a set of records for classroom use, send your request and \$3 to cover reproduction and mailing to:

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THURSDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

10:00 am First Concert

*Sep. 4 BRUCKNER: Symphony No. 3
in D Minor

Sep. 11 NIELSEN: String Quintet in G
(1888)

Sep. 18 CHARPENTIER: Messe pour les
Instruments au lieu des Orgues

*Sep. 25 RAMEAU: Suite in D for
Harpsichord

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European
orchestras.

Funds for local broadcast provided by Auto
Martin, Ltd., Grants Pass.

Sep. 4 The London Sinfonietta performs
"String Fantasy on a Motif of Johann Sebastian
Bach," and the Ensemble Hesperian XX
performs Bach's *The Art of the Fugue*.

Sep. 11 The Hilversum Radio Symphony
Orchestra and Choir, the Borodin String
Quartet, and the Berlin Radio Symphony Or-
chestra are featured in festivals and concerts
in Holland, Moscow and Berlin.

Sep. 18 Performances from London, the
Netherlands, and Berlin feature music by
Corelli, Zemlinsky and Bruckner.

Sep. 25 The Moscow Radio Symphony
Orchestra, the Berlin Radio Symphony Or-
chestra, and the Stuttgart Wind Quintet
perform music by Prokofiev, Schoenberg,
Chopin and Gordon Jacob.

4:00 pm New Dimensions

New Dimensions tracks and explores the
myriad ways in which human society is chang-
ing. It features probing interviews with leading
figures in health, education, science, psy-
chology, religion, the arts and humanities.

Program acquisition funded by Soundpeace of
Ashland. Local transmission funded by grants
from: Dr. John Hurd, Hurd Chiropractic Center,
Klamath Falls; Richard Wagner, and Joyce
Ward, Architects, and by The Websters, Spinners
and Weavers of Guanajuato Way, Ashland.

Sep. 4 Peaceful Warrior (with Robert
Fuller). The Founder of the Mo Tzu Project.
Fuller travels the planet as a "citizen diplomat,"
searching out the roots of conflict in hope of
learning what can be done to make peace
a reality.

Sep. 11 Being a Whole Person (with
Frances Vaughn). Bringing the mind, body,
psyche, and spirit together into harmony and
balance is the challenge for anyone seeking
wholeness. In this dialogue, Frances Vaughn
provides the ground of being to support the
ultimate journey of self-discovery.

Sep. 18 Information, Intelligence and the
Computer Myth (with Theodore Roszak).
Roszak makes a strong case that our love affair
with the computer may be crippling our ability
to think originally and creatively.

Sep. 25 Voice Dancer (with Jill Purce).
Trained in the technique of Tibetan and
Mongolian overtone chanting, Purce shares
her vision of sound as a tool for transformation.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford;
Earl H. Parrish, M.D., Medford; and Computer-
land of Medford.

6:30 pm Siskiyou Music Hall

*Sep. 4 MILHAUD: String Quartet No. 14

Sep. 11 SPOHr: Violin Concerto No. 8
in A Minor, Op. 47

Sep. 18 PIERNE: Piano Concerto in
C Minor

*Sep. 25 SHOSTAKOVICH: Symphony
No. 13 ("Babi Yar")

9:00 pm Chautauqua!

SOSC English professor Erland Anderson,
Todd Barton, Deborah Arsac, and Shirley
Patton of the Oregon Shakespearean Festival,
and KSOR's T. America Shoaramp host this
program of readings, dramatizations and
interviews.

9:30 pm Bloomsday on Broadway

A summer tradition on KSOR, Joyce fans
can enjoy readings of Joyce's works by some
of America's finest actors, recorded June 16,
1986 ("Bloomsday"). Participants in this year's
performance are Academy Award-winner William
Hurt, Fritz Weaver, Tammy Grimes, Estelle
Parsons and Anne Meara.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery
Theatre.

10:02 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off

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F R I D A Y

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC World Report

10:00 am First Concert

*Sep. 5 CAGE: *The Seasons*

Sep. 12 SCHUBERT: Symphony No. 1
in D. D. 82

Sep. 19 SAINT-SAENS: Cello Concerto
No. 1 in A Minor, Op. 33

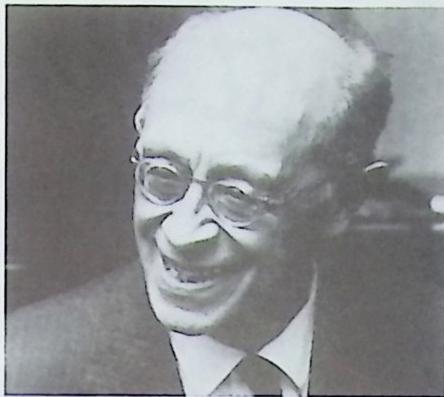
*Sep. 26 GERSHWIN: Rhapsody in Blue

12:00 n KSOR News

Includes the Northwest Report, Steve Forrester's weekly summary of developments in Washington D.C. which affect the Northwest.

2:00 pm A Musical Offering

During the summer months, KSOR presents this series of performances by outstanding chamber ensembles, dedicated to recreating the atmosphere and ambience of early music as it was first heard.



50 years since Rudolf Serkin's U.S. debut!

Sep. 5 Sequentia, the early music group, performs a program entitled "Love and Lamentation in Medieval France" (Laurie Monahan, a member of Sequentia, is a former Oregon Shakespearean Festival musician).

Sep. 12 The London Early Music Group performs works by ten early composers, including Monteverdi, Castello, Rossi and Corvetta.

Sep. 19 Lutenist Paul O'Dette performs early music in a performance at the Musical Instruments Collection of the Museum of Fine Arts in Boston.

Sep. 26 In a program called "Leave It to Biber," musicians including soprano Judith Nelson, cellist Loretta O'Sullivan, and Michael Willens, viola da gamba and violone, perform works by Biber, Buxtehude, and Muffat.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Sep. 5 Marian and her guest Roger Kellaway perform "Remembering You" and "Three Little Words," and Kellaway solos on "I'm Getting Sentimental Over You."

Sep. 12 With experience including playing in the big bands of Woody Herman and serving as Tony Bennett's accompanist, John Bunch plays "Keeping Out of Mischief," and "My Man's Gone Now."

Sep. 19 Pianist and composer Randy Weston draws on his knowledge of African music as he plays his own composition "Night in M'bari," and also plays duets with Marian.

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Sep. 26 Veteran Jess Stacy, whose experiences range from playing on riverboats to stints with the Benny Goodman Orchestra, plays "Dancing Fool," "Moon Mist," and "Lover Man."

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

***Sep. 5** J.C. BACH: Bassoon Concerto in E-flat

Sep. 12 MOZART: Serenade No. 7 in D. K. 250

Sep. 19 DVORAK: Symphony No. 3 in E-flat, Op. 10

***Sep. 26** GERSHWIN: Catfish Row
(suite from *Porgy and Bess*)

8:00 pm New York Philharmonic

Sep. 5 Zubin Mehta conducts the St. Matthew Passion by J.S. Bach, with Kathleen Battle, Florence Quivar, David Rendall, Jon Garrison, Alan Titus, James Morris, the New York Choral Artists and the Brooklyn Boys Chorus.

Sep. 12 Rudolf Serkin celebrates his golden jubilee concert with the Philharmonic with a performance of Beethoven's Piano Concerto No. 4. Zubin Mehta also conducts Bartok's Concerto for Orchestra.

Sep. 19 Raymond Leppard is guest conductor in the Clarinet Concerto by Copland, with soloist Stanely Drucker; and music by Mendelssohn and Haydn.

Sep. 26 Duo pianist Geuher and Seuher Pekinel join Zubin Mehta in a performance of Mozart's Concerto for Two Pianos. Also on the program are Boulez's *Rituel*, and the Symphony No. 40, by Mozart.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath humor.

10:02 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Sep. 5 To be announced.

Sep. 12 In the national inauguration of WGBO's new performance studio, this program features Eddie Daniels and Friends accompanied by the Concordia Chamber Orchestra.

Sep. 19 This program features the Stephen Roane Quintet, and the guitar/bass team of Gene Bertoncini and Michael Moore.

Sep. 26 This program features flutist Dave Valentin.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off



Kathleen Battle solos on Bach's *Saint Matthew Passion* on September 5 with the New York Philharmonic.



**Saturday, September 27
14 Mile Fun Ride!**

Begins: 10 AM at Chata in Talent
Post Ride Party • Prizes • Festivities

Special Categories: Teams, Runners, etc

For Information and Registration

BIKE CHATA 535-2575

1212 S. Pacific Hwy / Talent, Oregon

SATURDAY

*by date denotes composer's birthdate



Scott Simon is your host for Weekend Edition from 6 to 8 am.

6:00 am Weekend Edition

NPR's Saturday morning news and feature magazine, hosted by Scott Simon, is a delightful way to begin your weekend.

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning.

Includes:

8:30 am Diana Coogle Commentary

9:00 am Calendar of the Arts

9:30 am Northwest Report Steve Forrester with a brief summary of news from Washington, D.C., as it affects the Northwest.

10:00 am Jazz Revisited

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

Sep. 6 The Greatest Little Band Recordings by a distinctive-sounding small jazz group, the one led by John Kirby.

Sep. 13 Duke on Location Ellington recordings from concerts, broadcasts, and film soundtracks.

Sep. 20 Emphasis on the Ax Jazz recordings with the name of an instrument in the title of the composition, including "Blackstick," by Sidney Bechet; and "Clarinade," by Benny Goodman.

Sep. 27 TD's Early Arrangers Recordings featuring the arrangers used in the early years of the Tommy Dorsey Band.

10:00 am Micrologus

Dr. Ross Duffin hosts this weekly survey of medieval, renaissance, and baroque music.

11:00 am NPR World of Opera

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ON THE PLAZA

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Louis to Stockholm are featured in these programs hosted by Fred Calland.

Local funding provided by Sun Studs of Roseburg.

Sep. 6 *Zaza* by Leoncavallo. Anton Coppola conducts the Cincinnati Opera production of Leoncavallo's light opera of romantic intrigue with Patricia Craig in the title role.

Sep. 13 *A Death In the Family* by William Mayer. Bruce Ferman conducts the Opera Theatre of St. Louis in this production of Mayer's adaptation of the famous James Agee novel.

Sep. 20 *Falstaff* by Verdi. Verdi's classic opera about the Shakespearean creation of Sir John Falstaff and his misadventures comes to life in a production from Radio France.

Sep. 27 To be announced.

3:00 pm San Francisco Symphony

Another 26-week season of concert broadcasts featuring the San Francisco Symphony with its new Music Director, Herbert Blomstedt.

Sep. 6 Herbert Blomstedt continues his Beethoven cycle with performances of the Symphonies No. 7 and 8.

Sep. 13 Herbert Blomstedt concludes his Beethoven cycle with performances of the Second and Third Symphonies.

Sep. 20 Edo de Waart conducts a single work, Verdi's *Requiem*.

Sep. 27 John Nelson is guest conductor in a performance of Bach's Mass in B Minor.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; Burch's Shoes and Apparel, Inc.; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; the Schmiesing Eye Surgery Center; and Mid-Oregon Printing of Roseburg.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

2:00 am Sign-Off

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Mountain and Abraham

by Bruce Laing

Samson shuffled home along 42nd street. He watched the rain fall onto suburbia, trying to wash the plastic sins of Salem away, but it had minimal effect. The boats and motorhomes all had tarps spread over them to protect the mortgaged treasures; none of the two car garages began to crumble away from their four-bedroom houses: the tame, green, one-and-a-half inch lawns lay obediently under their coats of children's toys from Mattel.

Samson didn't mind the rain; he felt the rain was warmer than the emotions coming from the family homes around him. Still, he held his peechees over his head because he had no hood, and he didn't want his mother worrying over his wet hair when he came in. Protected inside his coat, was a saran-wrapped three record album, which he clasped to his chest. It was a shame that he had to buy all three records to get the three Jimi Hendrix songs, but Hendrix live was worth it.

At the end of 42nd, he came to a cul-de-sac, one of many to be found at the end of the streets in Marcy Gardens. This one was special because it held his house, an older brick place. He trotted up the steps, pushed in the door, and entered the laundry room.

Shucking off the rain, he took a sniff of the air. The most prominent smell was his mother's macaroni cooking in the kitchen, but he could also smell the aerosol spray she used to cover up another smell: the catbox. He pulled the Hendrix album out from under his coat, set it up on top of the peechees he had put on the clothes-drier when he came in, and then shrugged off his coat, to hang it up on one of the hooks by the door.

He picked up the album and the peechees again and tried to make his break through the kitchen to the hallway and then to his bedroom. There was a glimpse of his sister and brother lying stretched out on the shag rug in the living room where they worshipped the TV. They were captivated by the box, so its programming flowed unopposed directly into their brains. But Samson didn't want to risk wasting any more time in this area that his mother inhabited, so he hurried past, running for the sanctuary of his room.

Inside, he closed the door, flicked on the light, and tossed his peechees onto his desk in one smooth, practiced motion. With the door securely closed, he allowed his shoulders to slump a little and moved over to the stereo. He put away the record on the turntable, and tore the plastic from the *Isle of Wight* album he had bought that afternoon. He threw the plastic into the garbage can under his desk, and focused on the album. He pulled each record from its slip cover, checking each one to find where the Hendrix tracks were. On the last record, he found them, and cued it up. Then, as the needle drifted down onto the vinyl, he crossed the room to his bed, sat down, and pulled his guitar from its stand in the corner. He lifted it onto his lap, and settled back in the pillows.

Axis, the black cat who had previously been sleeping on one of the pillows, yawned and complained in a quiet Siamese drawl. Samson scratched Axis' ears, and the cat's eyes closed in lazy contentment. When "Foxy Lady" came up, however, he brought his hand back to the guitar and tried to play along with Hendrix. But this was a live performance, and there was so much improvisation and

distortion that he was unable to follow along, so he let the guitar rest on his legs and stomach, the neck projecting up toward his head, which he rested next to Axis' purring body.

There was a beautiful sound of a chainsaw ripping into raw wood as Hendrix finished the song. It was over, but Samson didn't want to open his eyes. His breathing had slowed, and he would have purred with the cat if he could have.

Suddenly the door crashed open, and a wave of TV noise from the living room rolled over him, drowning his bliss. The clunk of his mother's heels advanced on him. Not even so polite as to knock on the door! Samson decided to answer her rudeness by not opening his eyes or acknowledging her. It was strange that she hadn't said anything yet — hadn't yelled something yet.

His guitar gave a convulsive twitch on his stomach, the sound of its soul being torn from its body came searing from the amp in the corner, and then, dead, it lay still. Samson's eyes snapped open, and he clutched at the guitar's neck, but it was too late. He could see the flash of a hefty pair of wire cutters in his mother's hand.

"Why don't you do your homework, or get a job or something? I don't want to hear that thing of yours anymore for the rest of the weekend," she rasped as she left the room.

Samson pulled Axis's claws out of his side and sat up. He fingered the clipped strings. Then he pushed his castrated guitar back onto its stand and stood up. Staring at the Hendrix poster on the wall, he found that the strain of squinting to compensate for his dilated eyes had given him a headache. He chewed his lips, clenched and unclenched his hands, and let his neck crane more toward Hendrix.

The TV siren-called through his open door, and his limbs answered by stiffly walking out, down the hall, and all the way to the living room. He sat back in his father's La-Z-Boy recliner and let his eyes slide into the TV set. His brother and sister rested in front of it. Lying on their stomachs, heads propped on their elbows, they were singing, "Gentlemen . . . prefer Hanes," with a panty-hose commercial. Their gullibility was sickening; hadn't they heard enough from their advertising-executive father about the art of the commercial? "You know you have a sale once the target is compelled to participate with the ad!" Nose wrinkled in disgust, he picked up the remote control on the chair's right armrest and changed the channel.

"Hey, we're watching 'Three's Company,'" his sister whined.

"Not now, you aren't," he replied, and continued changing it until he heard the sound of Hendrix. He cocked his head and stopped the remote control to see what this was. Jimi Hendrix is shown in concert somewhere while song titles roll up the other side of the screen. It pans away to re-open on a double album set with two cassettes in front of it, all sitting on a luminescent blue surface. A masculine voice tells Samson where to send his check or money order for twelve-ninety-five plus a dollar shipping and handling.

Samson doesn't notice his father's call of "I'm home," or hear the door slam. His shoulders are rock hard, his jaw is locked, his eyes reflect the TV's blue back as red. His father's soft hand drops onto his shoulder, heavy and fat as a beached whale. The other hand points over Samson's shoulder at the retreating commercial: "I made that, son."

I Am

I am as life
Unclear, not still.
My world moves spinning as sun
As light in pools of water
Bouncing, reflecting.
I feel with love like earth
Like trees reach high but bend
And sway.
I am as life in
Changing ways.

I am Alexander, and he is me
The child in days
Of love sweet like honeysuckle
And hot berries
In warming sun.
And I am the perfume of
Rose water and lemon-
A cool mudbowl of dreams
Of dreams — to fly as birds
On great white horses
Winged, and nameless.

I am as gravel
In walks of time —
Unpaved roads of little green houses.
I am the struggle and the struggler.
The fight, the voice, the battle.
All these I am, and was, and see.
The liver, a passion, and impatience.
And I am the well to see, absorb
Reflect what I love
To be.

I am as music
Falling in waters, stilled by time.
The melody swims, splashing, living,
Then falls to peace.
I am the thinker, such thought
And to ponder
On life of love.
To do, to be, to see
And be seen in a life
Of change.

I drift in this world
From emotion to thought
In the fire of lives
Movements of many.

I am the sister to
One that I love
To love, as I see such change
In ways unknown, and grow
From the change
Of another.
The fighter, the lover, the dreamer—
And I see, in that one,
A me.

I am as wishes of summer
Dreams in sleep.
Oh, quiet slumber.
Knowing I know not such
Realities, but feel inside
The truth of this life
And know the way of many
Then once again I am as life
In changing ways.

— **Molly von Chamier Doyle**

Molly von Chamier Doyle, a 1986 Ashland High School graduate, and **Bruce Laing**, an Ashland High School senior, were winners from southern Oregon in the 1986 Oregon Young Writers Competition sponsored by the Oregon Arts Foundation, the National Endowment for the Arts, and the Oregon Department of Education. Their award won them a one-week workshop at Lewis and Clark College, led by professional writers Kim Stafford and Kate Wilhelm.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

- 1 **Jury Day.** Accepting fiber art work. 10 am-6 pm. The Web Sters 10 Guanajuato Way (503) 482-9801 Ashland.
- 1 **Living History Programs:** Costumed volunteers take the roles of members of one of Jacksonville's most important families to illustrate their lives and effect on the community. 1-5 daily. Southern Oregon Historical Society Beckman House, 452 E. California St. and Beckman Bank Corner of Third and California (503) 899-1847 ext. 219 Jacksonville.
- 1 **thru 3 Exhibit: American Watercolor Society** Tues-Sat 12-4 pm Grants Pass Museum of Art Riverside Park (503) 479-3290 Grants Pass.
- 1 **thru 7 Exhibit: "Places Of The Heart"** Watercolors of Jackson County Historic Sites, sponsored by the Southern Oregon Historical Society U.S. Hotel Ballroom (503) 899-1847 ext. 221 Jacksonville.
- 1 **thru 7 Oregon Cabaret Theatre** in final week of opening presentation with "Dames at Sea," featuring professional actors from Seattle, Scottsdale, San Francisco and Ashland, directed by Paul Barnes; producer Craig Hudson. Oregon Cabaret Theatre 241 Hargadine St. (at First) (aka "The Pink Church" — now gray) (503) 482-2272 Ashland.
- 1 **thru 9 Exhibit: Recent Watercolors by Lisa Frieman.** Reception Friday, Aug. 15, 7-9 pm Rogue Community College (503) 479-5541 Grants Pass.
- 1 **thru 10 Exhibit: Robert DeVoe, pastel drawings.** Hanson Howard Galleries 505 Siskiyou Boulevard (503) 488-2562 Ashland.
- 1 **thru 27 Exhibit: Carol Gullian, painted figurative constructions.** Reception, Fri., Aug. 22, 7-9 pm On The Wall Gallery, 217 East Main St. (503) 773-1012 Medford.

- 1 **thru 28 Exhibit: "Picture That"** Exhibit of children's books and book illustrations. 10 am-5 pm daily Jacksonville Children's Museum 206 N. Fifth Street (503) 899-1847 ext. 227 Jacksonville.
- 1 **thru 30 Photo Exhibit: "Ashland Residences," an architectural history.** Hours: Tues-Sat, 1-5 pm Southern Oregon Historical Society Chappell-Swedenburg House Museum Plunkett Center, SOSC Campus (503) 488-1341 Ashland.
- 1 **thru 30 Exhibit: New paintings and sculpture by Guild artists** West Coast Professional Artists Guild 800 Chetco Avenue; Mon-Sat 10 am-5 pm (503) 469-4413 Brookings
- 1 **thru 30 Exhibit: Bridges of the Oregon Coast** Coos Historical Museum Simpson Park (503) 756-6320 North Bend.
- 1 **thru Oct. 5 Plays: As You Like It, Measure for Measure, and Titus Andronicus** by Shakespeare on the Elizabethan Stage. Oregon Shakespearean Festival (503) 482-4331 Ashland.
- 1 **thru Oct. 31 Exhibit: "Brotherly Lust"** theme of paintings, prints and other art on this season's Shakespeare's plays Daily 10-6; closed Tues. Admission includes gallery talks Shakespeare Art Museum, 460 B Street (503) 488-0332 Ashland.
- 1 **thru Nov. 1 Plays: 3 Sisters** by Anton Chekhov, **Broadway** by Philip Dunning and George Abbot, and **Threepenny Opera** by Bertolt Brecht and Kurt Weill and **The Tempest** by Shakespeare in the Angus Bowmer Theatre. Oregon Shakespearean Festival. (503) 482-4331 Ashland.
- 1 **thru Nov. 1 Plays: Cold Storage and Sea Marks** at the Black Swan Theatre Oregon Shakespearean Festival (503) 482-4331 Ashland.
- 1 **thru Dec. 31 Anniversary Exhibit: "Life Begins at 40"** Highlights from the Southern Oregon Historical Society 10-5. Jacksonville Museum Courtroom (503) 899-1847 Jacksonville.

- 2 Auditions for Rogue Valley Symphony Orchestra** for strings, trumpets, trombone, flute-piccolo, percussion, and substitute oboe, for Sept.-May season. Honorarium for 50 services in season. Music available for preparation. Rogue Valley Symphony office Southern Oregon State College (503) 482-6353/482-2204 **Ashland.**
- 2 thru 24 Exhibit: Thomas Eldridge, paintings and drawings** Reception: Tues. Sept. 2 Rogue Gallery, 40 S. Bartlett (503) 772-8118 **Medford.**
- 4 thru 6 South Coast Multi-Image Festival** Multi-image shows, workshops, photo exhibit, product information, equipment exhibits, salmon dinner. Sponsored by Southwestern Oregon Community College Arts and Lectures Committee and The Association for Multi-Image International Oregon Chapter. Prosper Hall, Southwestern Oregon Community College (503) 888-2525 ext. 266 **Coos Bay.**
- 4 thru October 31 Play: "The Tempest" by Shakespeare** reopens in the Angus Bowmer Theatre Oregon Shakespearian Festival (503) 482-4331 **Ashland.**
- 5 6, 12, 13 Dinner Theatre: "Brighton Beach Memoirs" by Neil Simon.** Newly formed Encore Productions. Artistic Director, Barbara Haley. Dinner 6:30 pm, Showtime 8:00 pm. Full Service Bar. Riverside Conference Center 971 SE 6th Street. For ticket reservations: (503) 479-2481 **Grants Pass.**
- 5 thru 13 Play: The Housekeeper** 8 pm Coaster Theater (503) 436-1242 **Cannon Beach.**
- 5 thru 27 Exhibit: Huff Jones, Pottery; Jan Norlin, Pottery; Andrea Hardman-Feld, Mixed Media.** Umpqua Valley Arts Association, 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg.**
- 6 thru 20 Exhibit: Petroglyph Rubbings & N.W. Artifacts** Champagne Reception: September 6, 6-8 pm 230 Second Street Gallery 230 Second Street (503) 347-4133 **Bandon.**



Eda Jameson is featured on piano at the September Music Festival on weekends throughout September.

SEPTEMBER MUSIC FESTIVAL

- 7 Suzanne Cusick, soprano**
- 14 Chamber Music** featuring Julie BJORLIE, cello; Karen Hedberg, viola; Larry Stubson, violin; Eda Jameson, piano
- 21 Eda Jameson, piano**
- 28 John Holland, organ**
- Junior Festival**
- Saturday, September 20**
James Wolff, piano
Lila Harrison, violin
Jeff Gilliam, piano
All concerts at 7:30 pm, First Presbyterian Church, Siskiyou Blvd. at Walker (503) 482-3536 or 482-8692 **Ashland.**
-
- 8 Meeting: Umpqua Valley Quilter's Guild** 10 am Umpqua Valley Arts Center 1624 W. Harvard Boulevard (503) 672-2532 **Roseburg.**
- 9 thru 27 Exhibit: Membership Show, Stacie Smith Rowe; "Working Decoys," Minnis Collection** Tues-Sat 12-4 pm Free admission. Grants Pass Museum of Art, Riverside Park (503) 479-3290 **Grants Pass.**

- 11 thru 30 Exhibit: Margaret Sjogren, abstract oils Hanson Howard Galleries 505 Siskiyou Boulevard (503) 488-2562 Ashland.
- 12 and 13 Competitive Exhibit: Hand Painted China Show. Demonstrations, Exhibit & Sale. Competitive Registration: Thurs. Sep. 11, 9:30-2:00
Judging: Thurs. Sep. 11, 3:00 pm. Open to all students of china painting. Presented by the Southern Oregon Society of Porcelain. Fri. Sep. 12, 10-5 pm; Sat. Sep. 13, 10-4 pm Admission \$1.00 Children under 12 accompanied by parent, free. Josephine County Fairgrounds Pavilion. (503) 592-4405 Grants Pass.
- 12 thru 14 Cranberry Festival Arts & entertainment events throughout the weekend. For information and schedules contact: Bandon Chamber of Commerce, 210 Second Street Old Town Bandon (503) 347-9616 Bandon.
- 13 Dinner Theatre: Sound of Music presented by Bandon Playhouse. Dinner by Rich Iverson at 6:30 pm Play at 8 Harbor Hall 210 Second Street, Oldtown. Ticket Reservations at: (503) 347-9012 Bandon.
- 13 14, 19, 20, 26, 27 Musical Theatre: The Sound of Music Sat. Sep. 13 - Dinner Theatre at 6:30 with showtime at 8:00 pm. Tickets \$15. Sun. Sep. 14 - Children's matinee at 3 pm. Tickets \$3 for children, \$5 adults. Sep. 19, 20, 26, & 27 at 8:00 pm. Tickets \$6. Bandon Playhouse. Harbor Hall 210 Second Street (503) 347-2779 Bandon.
- 14 Meeting: Watercolor Society 2 pm Umpqua Valley Arts Center 1624 W. Harvard Blvd. (503) 672-2532 Roseburg.
- 14 19, 20, 26 and 27: Play: Sound of Music A Bandon Playhouse presentation with matinee on Sep. 14, 8 pm. Harbor Hall 210 Second Street, Oldtown Ticket Reservations at (503) 347-9012 Bandon.
- 19 thru 21 Opera: Carmen Sponsored by The Rogue Valley Opera Association. Tickets: \$8 general admission, \$5 students 8 pm Music Recital Hall Southern Oregon State College (503) 482-6400 Ashland.
- 19 thru Oct. 17 Exhibit: "Celebration of Red" Regional Artists' Invitational Reception: Fri. Sep. 19, 6-8 pm Open 10-5 Mon-Sat; 11-4 Sun. Lithia Creek Arts, 31 Water Street (503) 488-1028 Ashland.
- 20 Concert: The Air Force Band of the Golden West. Sponsored by the News-Review 8 pm. Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.
- 21 and 22 Open House: "The Willows" Tour of historic Hanley Farm Home sponsored by the Southern Oregon Historical Society. 1-5 pm The Willows Living History Farm 1053 Hanley Road (503) 899-1847 Central Point
- 22 thru 25 Historical Bus Tour: "Salem & Environs" Sponsored by the Southern Oregon Historical Society Reservations required. Contact Marjorie Edens (503) 899-1847 Jacksonville

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- 25 **Meeting:** Umpqua Valley Weavers Guild
10 am Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**
- 25 **thru Oct. 14 Exhibit:** Medora Nankervis,
paintings; Blackstar Studio,
original silversmithing, Wiseman Gallery
Rogue Community College
(503) 479-5541 **Grants Pass.**
- 27 **Opera:** Carmen Sponsored by the
Rogue Valley Opera Association 8 pm
Tickets: \$8.00 general, \$5.00 students
Josephine County Fairgrounds Pavilion
(503) 482-6400 **Ashland.**
- 27 **Play:** "Peace Child," sponsored by
Southern Oregon Educators for Social
Responsibility and Physicians for
Social Responsibility.
2 pm and 7:30 pm, Mountain Avenue
Theatre, Ashland Senior High School
(503) 488-2341 **Ashland.**
- 28 **Sunday Social: "Harvest Festival at**
Beekman House. Crafts demonstrations,
living history characters, music, food
and more. Sponsored by the
Southern Oregon Historical Society
1-4 pm Beekman House
452 E. California Street
(503) 899-1847 **Jacksonville.**
- 30 **thru Oct. 18 Exhibit:** Native American
Art Collections. Nan Trout, Pencil
and Watercolor Collage.
Tues-Sat. 12-4 pm Free admission
Grants Pass Museum of Art
Riverside Park.
(503) 479-3290 **Grants Pass.**
- 30 **thru Nov. 8 Exhibit:** Doug Smith,
photographs. Reception: Fri. Sep. 1.
7-9 pm. On The Wall Gallery
216 E. Main Street
(503) 773-1012 **Medford.**

Guide Arts Events Deadlines

November Issue: September 15

December Issue: October 15

January Issue: November 15

Calendar of the Arts Broadcast

Items should be mailed well in
advance to permit several days of
announcements prior to the event.
Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.

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Prairie Home Companion

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Eric Overland, M.D.
Pulmonary Medicine
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(Continued from page 3)

A Special Note For Translator Listeners

We particularly will need your patience and support. After we switch over to King Mountain, most of KSOR's translators will need to be visited in order to re-orient their antennas to look for the incoming signal in the direction of King Mountain, rather than Mt. Baldy. With twenty-eight translators scattered in ten counties, that will obviously take a few weeks' travel. And the resignation of our technical director, John Patton, earlier this summer somewhat complicates the adjustment schedule for these translators.

We will be visiting the translators in the days and weeks following the actual switch to King in order to make these adjustments. We'll attend first to the translators that are predicted to have the

most severe need for readjustment! But we intend to visit all of them within thirty days following the switch to King. So please be patient. You may have to experience a few days, or even weeks, of somewhat impaired signal. But we are working on the final switch to King, so please be patient.

It's been a long, tough struggle. We thank all of you who helped support this move, both with your encouragement and your contributions. And we're pleased that it is nearing completion.

But until it's finally pronounced "finished," we will need just a little more patience and understanding. The result will be worth waiting for.

— Ronald Kramer
Director of Broadcast Activities

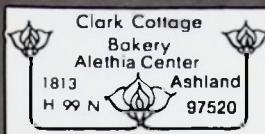
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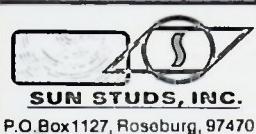
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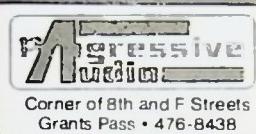
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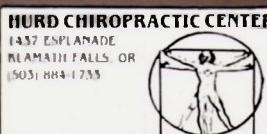
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